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THE METROPOLITAN MUSEUM
OF ART

CATALOGUE
OF
A SPECIAL EXHIBITION
OF
TEXTILES

NEW YORK
MCMXV–MCMXVI

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THE METROPOLITAN MUSEUM OF ART
JANUARY, MCMXVI

PREFACE

THE Special Exhibition of Textiles which the Museum has arranged serves a double purpose: first, of calling the attention of the general public to the really excellent variety of historic woven stuffs owned in New York City by museums and private collectors; second, of placing before the manufacturers and designers active in the textile trade examples of the best woven materials of past centuries, as a stimulus to artistic production at a time when American makers are feeling the great possibilities the present moment affords for the development of home industries. One of the noticeable results of the European war has been the difference made in the textile trade, either through interference with international transportation or through the closing of the continental factories which have previously supplied the American market with a large portion of the woven stuffs used in this country. A purchaser now going the rounds of the shops finds that perhaps half of the familiar fabrics he is most anxious to secure were manufactured in Belgium and in Alsace-Lorraine, and that American merchants, since the complete demoralization of that region, have of course been unable to fill their depleted stocks from abroad and are obliged to withdraw almost all foreign samples from the market. The French factories which existed in considerable numbers in the vicinity of Lille are now partly destroyed, while many workmen from the mills in other parts of the country have gone to the front, as a result of which the industry is practically paralyzed throughout France. English

factories are not so seriously affected, but their output has been somewhat diminished, and they cannot pretend to fill the place of the inactive continental mills. The closing of European sources of goods is a circumstance of which American manufacturers are preparing to take advantage, and a distinct improvement in the output of our national looms may be expected as one of the better things growing out of the war. Paterson, New Jersey, where many silk mills are located, has recently entertained the First National Convention of Silk Manufacturers, which was enthusiastically attended, one of the features of the meeting being a loan exhibition of historic textiles arranged in the City Hall, to which many museums, private collectors, and dealers contributed. The interest of the manufacturers in the finer productions of the past has been constantly growing, and it is in response to this that the Museum has organized the exhibition just opened.

For the past few years the Museum collection of textiles has been systematically increased until it has reached a position of usefulness and comparative completeness for study purposes, and much of the material included in the Special Exhibition is permanently available to the public here. Many additional pieces not shown on this occasion can be consulted in the Study Room of Textiles in the basement of the Wing of Decorative Arts. This study room was described in the Bulletin for January, 1915, and the Museum collection was outlined in a special supplement for May, 1915. However, many of the more splendid pieces included in the exhibition are temporary loans of a character not previously shown publicly in New York. The Museum for the Arts of Decoration at Cooper Union and Pratt Institute, of Brooklyn, have both very kindly allowed the Metropolitan to draw on their admirable collections of textiles, the former for examples of rare and valuable early weaves, the latter for Ottoman velvets and European silks of importance. Much of the interest of the exhibition is due to the coöperation of these two institutions, through their Directors, represented in the one case by the Misses Hewitt, in the other by Mr.

Frederick B. Pratt. Private collectors who have responded generously include Dr. Denman W. Ross and Mr. H. E. Wetzel, of Boston, with examples of very early weaving. Mr. Charles L. Freer, of Detroit, has lent two Chinese tapestry panels of the Sung Dynasty. Messrs. Robert W. de Forest, George Blumenthal, Mortimer L. Schiff, Julian Clarence Levi, Bashford Dean, and H. Oothout Milliken, Mrs. Charles T. Barney and Mrs. Edward Robinson, all of this city, and Mrs. Archibald G. Thomson, of Philadelphia, have lent numerous velvets and silks of beauty and unusual quality. Mr. H. G. Dearth has presented the Museum with a fine specimen of Lyons silk, especially for the purposes of this exhibition.

The exhibition is limited to patterned stuffs, shuttle and bobbin-woven on the loom, and does not include tapestries, rugs, and embroideries as such, although a fine tapestry technique is used in many of the Coptic and Chinese textiles, which were made rather as garments than as wall hangings. Plain materials are also not shown, as their interest to most visitors is far less than that of the patterned weaves, which have a higher artistic and historic value, intrinsically considered.

In addition to the main collection in the large Temporary Exhibition Gallery, E-11, the eighteenth-century stuffs are shown in the adjoining Lace Galleries, while one room, E-10, is given over to paintings and photographs of historic portraits, illustrating the various types of pattern and material as used at the period of their manufacture.

With few exceptions, all of the pieces exhibited were made subsequent to the beginning of the Christian era and show the changes in technique and design of the different civilizations current in Europe and Asia between the first century and the beginning of the nineteenth.

The order of arrangement of both exhibition and catalogue is shown in the Table of Contents; it follows as nearly as possible the development of textile art as it can be traced from country to country and century to century, at least so far as surviving examples illustrate the process. Throughout the his-

tory of European weaving, as indicated in the first two chapters, development was chronological rather than national, and the current fashion was much more potent in determining the character of a European stuff than the country in which it happened to be made. In the Orient, however, as the third and fourth divisions show, national tradition was more powerful than new ideas, and two Asia Minor pieces made some hundreds of years apart are more nearly alike than, for instance, a Venetian silk of the sixteenth and one of the seventeenth century.

The exhibition has been arranged and the catalogue written by the members of the Department of Decorative Arts: Durr Friedley, Acting Curator; Frances Morris, Assistant Curator; William M. Milliken and Russell A. Plimpton, Assistants.

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INTRODUCTION

WEAVING is among the most ancient of the arts, and the loom was the first mechanical contrivance in which man brought together individual tools to form a complex organic whole. Woven stuffs were created as a more convenient substitute for animal skins in the making of garments, and later furnished a lastingly fertile means of expression for the sense of ornament which seems to be a permanent weakness of human nature. Weaving and agriculture are equally universal, and almost equally necessary to the race. The contest between Pallas and Arachne for supremacy at the loom, the raveled web of Penelope, the ten curtains prescribed for the Tabernacle of Israel—"of fine twined linen, and blue, and purple, and scarlet: with cherubim of cunning work"—all bear witness to the high place of ornamented fabrics in ancient tradition and law. Because of their fragile and perishable nature, no very early stuffs have survived except those of Egypt, and these are all plain and undecorated until the beginning of Roman dominance. Babylonian textiles were contemporary with Egyptian, but if surviving sculptures can be taken as authority, the kings of the Euphrates Valley wore sumptuously decorated garments rich in fringes and borders, which may have been either embroidered or made in tapestry stitch. The archaic Greeks had also a taste for patterned dress, but they preferred fine spray designs and light borders, which may or may not have been woven on the loom.

The materials for all primitive textiles in the Occident were

linen and wool, sometimes cotton, and because of this, early stuffs were probably of a texture which we should today think coarse and heavy. Silk was known to the Chinese at a very remote period in their civilization, but the process of its production and manufacture was kept a state secret until past the beginning of the Christian era, when the people of the nearer Orient began to practise the art of silk weaving. Aristotle is the first western writer to mention the existence of silk, and Heliogabalus was the first emperor to be dressed entirely in silken stuffs imported from the East. Virgil, Martial, and Pliny refer to silks as among the treasures of the rich, and Propertius says of Cynthia that "perchance she glistens in Arabian silks." Ancient Chinese stuffs penetrated to very distant countries and there was unquestionably a trade route, long anterior to Roman civilization, between Europe and farther Asia, a fact from which some writers hold that not only silk as a material, but also the ability to weave patterned fabrics on the shuttle loom was derived from the Chinese. The production of silk in Europe is said to have begun about the middle of the sixth century A. D., when eggs of the silkworm concealed in the hollow of bamboo walking staves were brought to the Emperor Justinian at Byzantium by two Nestorian priests who had spent years in China learning the complete process of sericulture. The introduction of so pliant and exquisite a raw material as silk revolutionized weaving in the West and for centuries the production of Occidental looms steadily increased in beauty and variety, the supremacy passing from nation to nation, as is outlined in Chapters I and II, where the process of weaving in the western world is more fully treated.

The basis of all weaving consists of a series of parallel threads, the warp, through which a second series, the weft, perpendicular to the first, is interlaced, the result being either a plain expanse of a single hue, or else an arrangement of smaller fields of various colors forming the pattern. The warp may be upright or horizontal, as in high-warp and low-warp looms, but there is little difference in the principle of the technique and the

stuffs produced on the two do not vary appreciably in texture. In tapestry weaving, the smaller fields of color are greatly varied and the threads composing them seldom pass completely from edge to edge of the strip of material under construction, but are wound on bobbins which can be manipulated so as to encircle only one or two of the warp threads at a time, as the pattern may require. Each thread is furthermore tied and knotted in place. Tapestry technique is a flexible one and can be easily combined with plain weaving, as in the Coptic textiles and, conjecturally, the Greek and Babylonian already referred to. In regular textile weaving, however, the weft is wound on a shuttle which generally passes over the complete width of the material, although only a portion of the thread may show on the finished surface. It is by combining two or more series of warp threads with a number of varicolored wefts that all the shuttle-woven fabrics of past centuries have been made, and the unending varieties of composition possible to such a technique have proved one of the most interesting ways yet discovered of exercising man's artistic and inventive sense.

From primitive times until the mechanical development of the nineteenth century, the hand-loom—that is, one manipulated wholly by the workman without the aid of steam or other power —underwent few changes, and in its essential workings the variety used today in the Carolinas for the making of blue and white coverlets differs very little from that of the early Saracenic or Byzantine craftsmen, who are responsible for some of the most perfect pieces of weaving yet produced. It is only in the large manufacturies where the hand-loom has been superseded by the elaborate mechanical contrivances growing out of Jacquard's remarkable but revolutionary invention, made early in the last century, that the personal touch has vanished from weaving. Hand-loom work, however, has never wholly died out among the peasantry, and various non-commercial establishments in both England and America still successfully keep up the art, while some of the most modern productions of the mechanical looms show an admirable increase in artistic quality,

due to a growing appreciation of texture and color among designers, manufacturers, and the modistes who are their chief clients.

The varieties of textile which can be produced are numerous, and no two authorities seem to agree as to the precise definitions of even the best-known kinds of weaving. However, these are briefly described as follows, giving the sense in which the terms are used in this catalogue.

Damask, derived from Damascus, whence the stuff first came into Europe, means a soft material of a satiny texture, of silk, or linen, or both, patterned in self-color of a different texture, the back being the same design, reversed, as the front.

Lampas is damask of two or more colors.

Brocade is the most inclusive term of all and is applied to elaborately ornamented stuffs combining various colors and textures. It is made largely of silk and some authorities limit the term to stuffs interwoven with threads of gold and other metals, although that limitation is not observed in this catalogue.

Brocatelle is a heavy and coarse kind of brocade with less silk in its composition, the ground usually being of linen, the pattern alone of silk, or vice versa.

Sarcenet is thin, light silk, somewhat like soft modern taffeta, the name being usually applied to early materials of fine pattern.

Velvet is woven with a pile, by a process in which a series of looped warp threads is cut, resulting in a brush-like surface of various lengths.

Samite, sendal, and other interesting words were used by early writers in referring to stuffs, but the terms are not now current, and were never very definite in their use, so far as is known.

CATALOGUE

I. EARLY WEAVES

THE faded fragments of loom-work that have been preserved to posterity in the tombs of ancient Egypt are of little interest to the casual observer who, lured by the sumptuous weaves of the later centuries, may be inclined to pass them by unnoticed. In these precious bits, however, the Nile country has bequeathed to us a living record of the weaving industry as it existed in northern Africa centuries prior to the arrival of Abraham in Egypt, when that country was ruled by the kings of the early dynasties. The linen mummy wrappings from Tarkhan (No. 1.—745-718 B. C.) are of the same texture as others from the same place, dating some two thousand years earlier, and these weaves represent the product of the primitive hand-looms shown in the wall-paintings of Egyptian artists.

Such other fabrics as have survived the ravages of time belong to a much later period and are usually designated as "Coptic"; that is, work of native Egyptians who embraced Christianity. This term has been universally applied to all works of this period, despite the fact that many patterns are typically pagan in character. The absence of adequate records in regard to their provenance renders accurate attribution impossible; the true "Coptic" work, however, is now generally assumed to be that distinguished by Christian motives and rather crude bright colors.

The various types of primitive weaves here exhibited have

therefore been grouped under four heads, the first three Egyptian—1. "Coptic," Late Classical, I-III Century; 2. "Coptic," Early Christian, III-VII Century; 3. Later "Coptic" and Byzantine, VI-XIII Century—the fourth Peruvian, Prehistoric. In these groups the fabrics are of three distinct characters: tapestry, embroidery, and weaving.

The first group, the Late Classical, is represented by an exceptionally rare piece of tapestry, a Bacchic scene, from Akhmim,[1] or Panopolis (No. 2), produced probably about the third century, when the art of ancient Egypt had practically disappeared before that of the late classical school. Most of the works of this period, in tapestry technique, have patterns in monochrome, usually in purple, blue, sometimes brown wool upon warp threads of natural linen, with details of the pattern accentuated by a delicate tracery in white thread. The weavers, following the trend of fashion, drew their inspiration from Greek mythology, and depicted gods, in the present example Dionysos, with maenads and satyrs; nymphs, piping shepherds, and warriors were also popular, the figures usually in the nude or wearing the chlamys floating from the shoulders. Subjects of this character were framed in borders of interlacing bands, such as are familiar in Roman mosaic pavements of the day.

In the second group, the Early Christian, which represents the period marked by the outbreak of the Diocletian persecution and the subsequent rise of Christianity under Constantine, a decided change appeared in the character of the patterns. While pagan themes survived for a time, they gradually gave way to nimbed saints and Christian symbols. The striking feature of the work of this period, however, is the introduction of color.

[1] Work from Akhmim shows marked Greek influence; like Alexandria, Antinoe, and many other Nile cities its population was largely Greek, and Perseus, to whom a temple was erected, supplanted the native divinity.

As stated by Meyer-Riefstahl, Art in America, vol. 3, No. 6, Nonnos, the greatest Graeco-Egyptian poet of the fourth century, a native of Panopolis, chose Dionysos as the theme of his greatest work (cf. No. 2).

While the earlier patterns of interlacing bands in monochrome, with white outline on blue or purple fields, remained a popular type that survived well into the Byzantine period, details were accentuated by touches of red, green, or yellow—a trend that marked the approach of an oncoming tide of color which eventually flooded the Occident with a glow of Oriental splendor.

In the fourth century the adoption of the tunic as a popular garment for both sexes marked an era in the art of ornamental fabrics that opened a lucrative field to the weaver; shoulder bands (*clavi*) terminating in roundels, and the four medallions (*orbiculi*) placed above the hem of the garment, originally Roman badges of rank, degenerated at this period into meaningless ornaments and were worn by all. In the tunics shown in this collection the ornaments are woven into the fabric of the garment. Often they are inserts which have doubtless outworn their original fabric and been reapplied to new material. Many specimens of the collection are fragments of these bands, individual medallions showing a variety of interlaced band-patterns, followed by those of the transition period with crudely drawn figures[1] and animal forms, alternating with baskets of fruit, which in turn were followed by the nimbed saints.

In the fifth century, with Egypt as a province of the Byzantine Empire, there developed an increased demand for luxury; hangings[2] with bold designs in richly colored tapestry were produced at the different weaving centers, and are represented by Nos. 20-21, while No. 17 shows a different style in tufted wool. In works of this period, when paganism was proscribed, designs are characterized by distinctly Christian motives (Nos. 21, 30).

[1] The gauche figures that appear in many of these fragments indicate that inasmuch as the tunic was not a garment confined to the higher ranks, much of this was doubtless the work of untrained hands in the home and not the product of a commercial center, a type that finds its parallel in the elaborately embroidered blouses worn by the peasants of the Balkan States.

[2] Hangings such as these are preserved in the Victoria and Albert Museum and also in the Lyons Museum.

In the third group, the Later "Coptic" and Byzantine period, we find tunics trimmed with polychrome medallions of tapestry and broad bands of woolen weaves (Nos. 27-28) quite different in design from the tapestry. It is interesting to note the marked similarity of pattern between these works from Akhmim and Antinoe and the pictured fabrics found in the archaic Greek vase-painting of the fifth century B. C., where the figures are clothed in sack-like garments covered with a surface ornament of rhombic outline. Although this may be accounted for on technical grounds, the motive is nevertheless distinctively Greek in character. This type of design appears also in tapestry and in the silk weaves that were now beginning to appear.

While silk had long been used by the nobles of the Roman Empire,[1] it was not until the sixth century that sericulture became established through the able administration of Justinian, who systematized the industry in the West. The looms of Byzantium, no longer dependent upon the importation of the raw material from China, found themselves in a position to furnish the sumptuous fabrics demanded by the luxurious court of the Empire, and in these fragmentary bits from Akhmim we may see the prototypes of the splendid weaves of the later centuries.

The roundel type of pattern, characteristic of Byzantine and Alexandrian[2] fabrics, is represented by two rare medallions, Nos. 51, 52, from Egyptian tombs: in both of these the Persian influence[3] is dominant; in one a mounted horseman, of the Asiatic type found in Greek vase-painting[4]; in the other the Sassanian

[1] Tacitus records an order of the Roman Senate in the year 16 A. D. prohibiting the use of silk robes by men in Rome; and in 409 A.D. when Italy was invaded by the Goths under Alaric, the ransom demanded for the protection of the Eternal City included 4,000 silk tunics.

[2] The Alexandrian industry has been interestingly treated by Von Falke (vol. 1), and by Meyer-Riefstahl in Art in America (vol. 3, Nos. 5, 6).

[3] It will be remembered that Chosroes, the Sassanian ruler, whose régime marked a highly developed art interest in Persia, conquered Alexandria in the year 616 A.D.

[4] cf. Von Falke, vol. 1, Nos. 7 and 8.

bird form, typically Persian, bearing on its breast the crescent of the Orient, while in its beak it carries the necklace with three pendent jewels, the emblem of the Sassanian queen. The warring horsemen of the roundel type of silk weave were also worked in tapestry, as is shown in No. 31. Of exceeding interest in this connection is a rare medallion, No. 53, of corresponding design done in needlework.[1]

With the decline of the Roman Empire, mediaeval Egypt of the seventh century fell under the dominion of the Saracenic invaders; and while the Byzantine influences lingered, the Arab conquest marked its imprint in the stylistic changes that gradually appeared in the patterned fabrics. The Arabs, who were scarcely other than rude Bedouin tribes of the desert, adopted the art of the lands of their conquest and developed it by native talent. Arabic art in northern Africa, however, owes its inspiration rather to the Syrian element of the population than to the Arabic; for prior to the Arab invasion (about 644) hordes of Syrians, fleeing before the conquering Heraclius (about 616), had already crossed the borders and settled in northern Africa, and it was these artisans who with the Copts evolved a style that was the forerunner of the Hispano-Moresque.[2] Thus, with the practical withdrawal of Byzantine influence, the roundel type of pattern, shown in its Egyptian form in the tapestry medallions of the fifth and sixth centuries and later in the rare Byzantine silk of the eleventh century (No. 55) lent by the Cooper Institute Museum, in time gave way to striped effects represented by the exquisite Egypto-Arabic silk and linen weave of highly developed technique, a style that marks the transition to the mediaeval types illustrated in the textile fabrics of the Middle Ages.

[1] While fine needles of this period no longer exist, the use of the needle is proved by excavations dating from the Predynastic Period (3400 B.C.); coarse specimens of the XX Dynasty (1200-1090 B.C.), excavated at Lisht, may be seen in the Egyptian collection.

[2] cf. window photographs of the Syrian church of El-Adra in the Fourteenth Egyptian Room (D. 5).

The fourth group, Peruvian, is illustrated by a rare fabric lent by the American Museum of Natural History.

The similarity between the "Coptic" work and that of the Peruvians (cf. 60)[1] has been referred to by Strzygowski, who claims to have discovered in a "Coptic" fragment of the Kaiser Friedrich Museum a character common in Chinese and Peruvian art. However this may be, primitive designers in remote localities, working along the same line and controlled by the same technicalities, might readily arrive at similar patterns. As has been pointed out by Chamberlain,[2] creative power is not confined to any one locality, but seems to flood the world at certain times in great tidal waves, as for instance in the sixteenth century, when Miyochin, Japan's greatest artist in metal, was working at the same time with Benvenuto Cellini in Florence and Rome. The technique of the Peruvian work in many of the specimens is tapestry, although a variety of weaves have been found. Crawford,[3] in writing on the technical side of this interesting subject, states that while "our debt to Asia for textile knowledge is too obvious to be disputed, the very philology of our industry forbids," it is marvelous that each problem of weaving technique had been worked out by the natives of Pachacamac centuries before the first white man set foot on the shores of Peru. The only date ascribed to these fabrics by the authorities is "pre-Inca," that is, prehistoric.

1 MUMMY CLOTH, EGYPTIAN, FROM TARKHAN. XXIII DYNASTY, 745-718 B. C.

PURCHASE, ROGERS FUND, 1914.

Three fragments of plain mummy cloth. Other remarkably fine weaves from Tarkhan, dating from the I-V Dynasties, may be seen in the First Egyptian Room (D. 3).

14.4.92,93,101 6 x 8½ in.

[1] Jahrbuch der preuss. Kunstsammlungen 1903, p. 177.

[2] Houston Stewart Chamberlain. The Foundations of the Nineteenth Century, vol. I, p. xliii, N. Y. MCMXII.

[3] M. D. C. Crawford. Anthropological Papers of the American Museum of Natural History, vol. XII, part III, Peruvian Textiles.

"COPTIC," LATE CLASSICAL
I–III CENTURY A. D.

2 TAPESTRY, "COPTIC" (AKHMĪM). III CENTURY.
GIFT OF GEORGE F. BAKER, 1890.

Panel from Akhmim, woven in two shades of brown. Bacchanalian scene: Dionysos supported by leopards; on either side a maenad and a satyr; in the lower corners dolphins.

An unusual piece of exceptional interest. The purely pagan theme, while Greek in character, shows marked Roman influence in the abandon of the dancers. Roman terracottas and glass of the period show many figures of this type. A similar piece is preserved in the Cooper Institute Museum.

cf. Meyer-Riefstahl in Art in America, vol. 3, Nos. 5, 6. 9 x 13½ in.

"COPTIC," EARLY CHRISTIAN
III–VII CENTURY

3, 4 TAPESTRY, "COPTIC." III-V CENTURY.
PURCHASE, ROGERS FUND, 1909.

Two medallions worked in dark blue and purple with a design of interlacing bands in delicate white tracing. From the Fischbach Collection.

Medallions and bands of this monochrome ornament, while characteristic of the Early Roman Period, survived for several centuries after the introduction of the polychrome work that developed under the influence of the silk weavers of Alexandria.

09.50.1460,1463 13 x 13 in.

5 TAPESTRY, "COPTIC." III-V CENTURY.
GIFT OF GEORGE F. BAKER, 1890.

A square woven in dark blue and natural linen with a peculiar technique, producing in the field a tracery of fine, alternate threads of blue and white. The pattern, woven in blue, has a central medallion with nymphs (Aphrodite?) flanked by horsemen wearing the pointed Phrygian cap; above and below, other figures.

5 x 6 in.

6 TAPESTRY, "COPTIC." III-V CENTURY.

PURCHASE, ROGERS FUND, 1909.

A square woven in brown and natural linen; same technique as No. 5. The design is composed of five circles within the square; in the central medallion a horseman wearing the floating scarf or *chlamys;* in the corners, figures bearing trophies of the chase. From the Fischbach Collection.

09.50.1769 5½ x 5¾ in.

7 TAPESTRY, "COPTIC." III-IV CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

A square worked in red on linen warp. The design is composed of a central figure standing on a ground semé with small animals. In alternate corners appear sprays of lotus leaves and smaller standing figures. Parts of the pattern are accentuated by outline embroidery.

An exceptionally interesting piece. While the provenance of this piece is attributed to Akhmim, the design has marked characteristics of the workshops of Antinoë, where the weavers adopted Persian motives in their patterns. The heart-shaped device of the border is also typical of Antinoë.

6½ x 7 in.

8 TAPESTRY, "COPTIC." IV-V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

A square woven in deep violet and linen thread, with a design of five circles framing a centaur and four beasts that resemble a combined Chinese dragon and Persian hippocamp. Baskets of fruit in the intervening spaces. This piece illustrates the transition from the monochrome of the late classical to the polychrome type of the early Christian.

11 x 14 in.

9 TAPESTRY, "COPTIC." IV-V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of border. Two dainty figures and an animal woven in deep violet and linen thread with touches of color.

9 x 16 in.

10 TAPESTRY, "COPTIC." IV-V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

A square worked in deep violet and linen thread with touches of color. Two standing figures wearing the chlamys; one bears a shield. Late Roman work.

8 x 8 in.

11 TAPESTRY, "COPTIC." IV-V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Similar to No. 10. Two figures standing between columns that support pointed spandrels.

The neck trimming of a tunic illustrated by Von Falke, vol. 1, p. 144, and dated seventh century, shows a row of four figures standing beneath similar arches.

12 x 13½ in.

12 TAPESTRY, "COPTIC." IV-V CENTURY.

PURCHASE, ROGERS FUND, 1909.

A square woven in purple and natural linen with touches of yellow. A central medallion with horseman. Centaurs and beasts in the field. Badly worn. From the Fischbach Collection.

09.50.1806 6¼ x 8 in.

13 TAPESTRY, "COPTIC." IV-V CENTURY.

PURCHASE, ROGERS FUND, 1909.

Border. Similar to No. 12. Figures and animals. From the Fischbach Collection.

09.50.1811 2½ x 10 in.

14 TAPESTRY, "COPTIC." IV-V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

A square from Akhmim with a design of figures, animals, birds, fish, and flowers, worked in green, red, yellow, and indigo on linen ground.

6 x 6½ in.

15 TAPESTRY, "COPTIC." IV-V CENTURY.

PURCHASE, ROGERS FUND, 1909.

Border woven with deep purple and natural linen thread in a graceful scroll pattern inclosing exquisitely drawn animal motives. From the Fischbach Collection.

cf. Forrer. Römische und byzantinische Seiden-Textilien, pl. I.

09.50.1807 3 x 8½ in.

16 TAPESTRY, "COPTIC." IV-V CENTURY.

PURCHASE, ROGERS FUND, 1909.

An exquisite fragment of beautiful technique, woven in purple and linen with floral devices in green, red, and yellow. In the center a charming animal motive. The design of interlacing bands, forming corner circles, suggests the mosaics in the palace of Theodoric at Ravenna (Von Falke, vol. I, p. 18). The square is bordered with a band of scrollwork embroidered in fine white tracery. From the Fischbach Collection.

09.50.1399 6½ x 9¼ in.

17 LINEN WEAVE, "COPTIC." V CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of hanging. Linen weave worked in linen and wool loop technique. From the Fischbach Collection.

A variant of this technique, probably an inheritance from the Moorish weavers who settled in Spain, appears in the Gothic velvets of the fifteenth century.

09.50.2683 19 x 27½ in.

18 TAPESTRY, "COPTIC." V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of a large hanging from Akhmim. A bird, with head turned back, perched upon a spray of leaves. A similar piece is illustrated by Forrer, Graeber-und Textilfunde, pl. XI, fig. 7.

19 x 24 in.

19 TAPESTRY, "COPTIC." V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of interlacing bands, similar to No. 18.

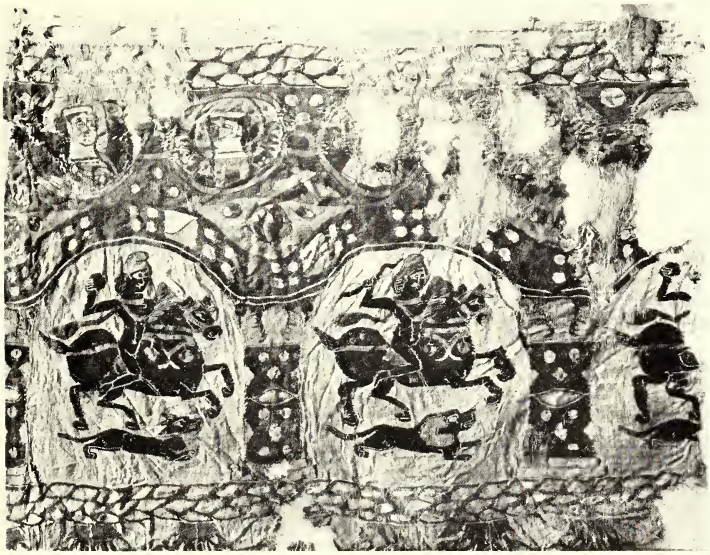
6 x 23½ in.

20 TAPESTRY, "COPTIC." V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of linen hanging with tapestry inserts. At the top a row of medallions with nimbed heads in poly-

2 TAPESTRY, "COPTIC"
III CENTURY



20 TAPESTRY, "COPTIC"
V CENTURY

chrome. Below, a broad border with horsemen and dogs in an arcaded framing, worked in black. The field of the curtain has scattered motives of fruit baskets, birds, and heads in medallions, in color. A silk weave from Alexandria, of similar pattern, showing Samson and the Lion, preserved in the Victoria and Albert Museum, is dated sixth to seventh century A.D.

cf. Lessing, pl. No. 7; Von Falke, vol. I, pl. 71, p. 54; Cox, "Lyons," pl. VI.

24½ x 39 in.

21 LINEN WEAVE, "COPTIC." V CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of hanging in linen with pattern woven in tufted wool-work. The design has a central medallion with a cross supported by two peacocks, the emblem of immortality.

This type of design, a variant of the *hom* motive—found in Assyrian sculpture placed between two lions—appears in the wall-paintings of the catacombs (cf. Giuseppe Wilpert, pl. 50), in the mosaics and textile fabrics of the Middle Ages, and later in the art of the Renaissance.

39 x 49 in.

22 TAPESTRY, "COPTIC." V CENTURY.

PURCHASE, ROGERS FUND, 1912.

Linen hanging with tapestry inserts, woven in bright reds, blue, green, and yellow. At the top, a leaf border above two angels bearing a dish of fruit. On the field, small scattered motives.

12.182.45 45 x 56 in.

23 TAPESTRY, "COPTIC." V CENTURY.

GIFT OF MAURICE NAHMAN, 1912.

Shawl woven in wool with two borders of grotesque animals and four small medallions in red brown.

12.185.1 37 x 102 in.

24 WOOLEN WEAVE, "COPTIC" (AKHMIM). III-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Four fragments with geometric patterns in monochrome. Bands of this weave were used in ornamenting wearing

apparel (cf. Nos. 27-28). The lozenge pattern framing a small central device, found in the tapestry, wool, and silk weaves of Egypt, is similar to that found in the archaic period of Greek vase-painting where the same type of design, doubtless borrowed from the East, appears in the costumed figures.

Largest, 7½ x 9 in.

25 LINEN WEAVE, "COPTIC." III-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Linen fragments with a lozenge pattern outlined in green wool embroidery (?).

8¾ x 17½ in.
16 x 16¼ in.

LATER "COPTIC" AND BYZANTINE
VI–XIII CENTURY

26 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Five fragments woven with a lozenge pattern in tan on a red rose ground.

Largest, 7½ x 8½ in.

27 TAPESTRY TUNIC, "COPTIC." VI-VII CENTURY.

GIFT OF MAURICE NAHMAN, 1912.

Tapestry worked in wool, complete with *clavi* and *orbiculi*. The garment is finished with a border of woolen weave showing the lozenge pattern, characteristic of the weaves of Antinoë.

With the advent of the Roman government, the Egyptian form of burial was abandoned; the body, no longer swathed in mummy wrappings, was clothed in ordinary garments of the living. Roman tunics came into popular use about the fourth century, the earlier form having shorter sleeves than the later. The decorative shoulder bands (*clavi*) and the medallions (*orbiculi*) near the hem, are distinctively Roman. There is no trace of this form of ornament found in Greek dress of the period. An early dated example of the tunic (388 A. D.) is shown in a silver shield of the Emperor Theodosius, preserved at Madrid.

12.185.2 Length, 45 in.

28 TAPESTRY TUNIC, "COPTIC." VI-VII CENTURY.

GIFT OF MAURICE NAHMAN, 1912.

Tapestry woven in wool. Similar to No. 27.

12.185.3 Length, 45 in.

29 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of child's tunic woven in rose red wool with *clavi* of tapestry in polychrome.

12½ x 23 in.

30 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Two fragments of medallions showing nimbed saints on horseback with attendant angels, on red ground.

This type of work shows the marked influence of the silk weaves produced at Alexandria in the sixth and seventh centuries A.D.

Diameters, 9 and 11½ in.

31 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Medallion fragment similar to No. 30, showing two horsemen.

Diameter, 7 in.

32 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Medallion. Red ground with design worked in polychrome—a nimbed saint in the center surrounded by four beasts, showing marked Byzantine influence.

8½ x 10 in.

33 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Circular medallion. Red ground with small figure in center on a field covered with lozenge pattern worked in polychrome.

9 x 11 in.

34 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of medallion. Red ground with confused figures in polychrome. Strzygowski, in the Jahrbuch der preuss. Kunstsammlungen 1903, p. 177, compares this type of Coptic work with the prehistoric Peruvian art.

8 x 10 in.

35 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Four fragments of ornamental bands in rich coloring, with nimbed saints in medallions, figures and animals in bands. Sleeve ornaments from tunics.

Length, 10 in.

36 TAPESTRY, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Five fragments of bands similar to No. 35. In one, a row of four figures possibly representing the four apostles.

Longest, 21 in.

37 LINEN WEAVE, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Five fragments woven in red, white, black, and green. Scenes from the Nativity. An Alexandrian silk weave in the Vatican is dated by Von Falke as belonging to the first half of the sixth century. cf. Von Falke, Nos. 53 and 68. A similar weave illustrating the story of Joseph and his brethren is preserved at Sens.

2½ x 4 in.

38 LINEN WEAVE, "COPTIC." VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of border; red ground with cross between two birds, a Christian symbol, woven in linen color and black.

2½ x 3½ in.

39 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Medallion from a *clavus* or sleeve ornament. Brownish

green with design of palmette scrolls and heart forms in cream color.

A *clavus* of this design, illustrated by Lessing, bears the signature of the Zacharias workshop. Ill. Lessing, vol. 1, pl. 3, No. 2.

07.243.1 6 x 8 in.

40 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Medallion similar to preceding.

Ill. Von Falke, No. 59.

07.243.2 8 x 8½ in.

41 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of medallion with a variant of the tree-of-life motive woven in cream color on greenish brown. Similar to preceding.

Ill. Lessing, vol. 1, pl. 3, No. 1.

90.5.4 4 x 5 in.

42 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of *clavus* with design in tan on a red brown ground. The pattern is divided into two narrow panels; the upper panel containing a warrior and a beast, the lower a plant form supported by two birds affrontés. This is one of the earliest examples of a silk weave showing this bird motive.

A similar band at Crefeld. Ill. Von Falke, No. 63.

2 x 10½ in.

43 SILK WEAVE, "COPTIC" (AKHMIM ?). VI-VII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of *clavus* in brown on tan with portrait medallion and conventionalized floral border.

09.225.5 5 x 8½ in.

44 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Red ground with rhomboid pattern inclosing central medallions with bird forms. Ill. Von Falke, No. 66; Fischbach, pl. 4, No. 1; Forrer, Rom. u. byz. Seid., pl. VIII, No. 5.

15.109 6 x 6 in.

45 SILK WEAVE, "COPTIC" (AKHMIM). VI-VII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Red ground with rhomboid pattern in yellow framing central heart form.

cf. Forrer, Rom. u. byz. Seid., pl. X, No. 1.

90.5.5 4½ x 8½ in.

46 SILK WEAVE, "COPTIC" (AKHMIM). VI-VIII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Tan ground with design of set geometric figures and angular arabesques in black outline.

Ill. Lessing, vol. 1, pl. 5, No. 2; Forrer, Rom. u. byz. Seid., pl. VIII, No. 6.

07.243.6 5½ x 7¼ in.

47 SILK WEAVE, "COPTIC." VI-VIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Tan ground with pattern of small medallions in green, inclosing animal forms and the eight-pointed star motive.

09.225.6 5 x 7 in.

48 SILK WEAVE, "COPTIC" (ANTINOE). VI-VIII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Two fragments of blue and white silk with medallion pattern. cf. Von Falke, No. 37.

1 x 6 in., 1 x 8¾ in.

55 SILK WEAVE, BYZANTINE
XI CENTURY
Lent by the Museum for the Arts of Decoration at Cooper Union

55 SILK WEAVE, BYZANTINE
XI CENTURY
Lent by the Museum for the Arts of Decoration at Cooper Union

49 SILK WEAVE, "COPTIC." VI-VIII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Green ground with pattern of zigzag lines in ecru.

1¾ x 12½ in.

50 SILK WEAVE, EGYPTO-ARABIC. X-XI CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Striped fabric in dull pink.

3½ x 7½ in.

51 SILK WEAVE, EGYPTIAN, ALEXANDRIAN(?). VI-VIII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of medallion woven in red and tan. A serpentine vine border framing a mounted horseman spearing a beast. The pose of the horse and rider is that shown in gems of the fourth century (cf. Von Falke, No. 79). The horseman wears the long trousers and the floating shoulder scarf. cf. also Von Falke, No. 8.

5½ x 6 in.

52 SILK WEAVE, EGYPTO-PERSIAN. VI-VIII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Fragment of medallion woven in blue and dull pink. Roundel pattern framing a standing bird, bearing on its breast the crescent and in its beak a jeweled necklace, an emblem of Sassanian royalty.

cf. Lessing, vol. 1, pl. 22, 1; Von Falke, Nos. 100-101.

5½ x 8 in.

53 EMBROIDERY, "COPTIC" (AKHMIM). VI-VIII CENTURY.

GIFT OF GEORGE F. BAKER, 1890.

Medallion with two mounted warriors clad in armor and carrying shields and lances. In the foreground an animal form. The whole bordered with a band of lotus ornament. The design is worked in neutral tints, with details accentuated in black. The work is done in the long and short stitch.

cf. Forrer, Rom. u. byz. Seid., pl. XV, No. 6.

7 x 8 in.

54 TAPESTRY, EGYPTO-ARABIC. X-XI CENTURY.

PURCHASE, ROGERS FUND, 1911.

Silk and linen weave of parallel bands of ornament in highly developed technique. Animal forms in medallions woven in red, blue, and yellow.

11.138.1 18 x 21 in.

55 SILK WEAVE, BYZANTINE. XI CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Roundel pattern with elephants, griffins, and hippocamps woven in black and outlined with blue, on a red ground. Exhibited in the Paterson Historical Exhibition of Textiles, 1915. A rare example of mediaeval work inspired by earlier Sassanian models. The hippocamp as a motive in textile art is recorded in the rock sculpture of Takibostan (about 600), where it appears in the costume of the Sassanian ruler Chosroës II. A fabric of the sixth to seventh century found in a Greek or Roman cemetery in Upper Egypt and preserved in the Victoria and Albert Museum, also shows this pattern (cf. Cole, fig. 3), and there is a similar piece from the tomb of St. Sivard, preserved in the Cathedral at Sens. The elephant and pegasus figures appear in fragments preserved at Berlin and in the Bargello, Florence.

Ill. Badia Coll., pl. XVI, No. 49; Von Falke, No. 237; Lessing, pl. 61.

12¾ x 20 in.

56 BROCADE, SYRO-EGYPTIAN. XIII CENTURY.

PURCHASE, ROGERS FUND, 1908.

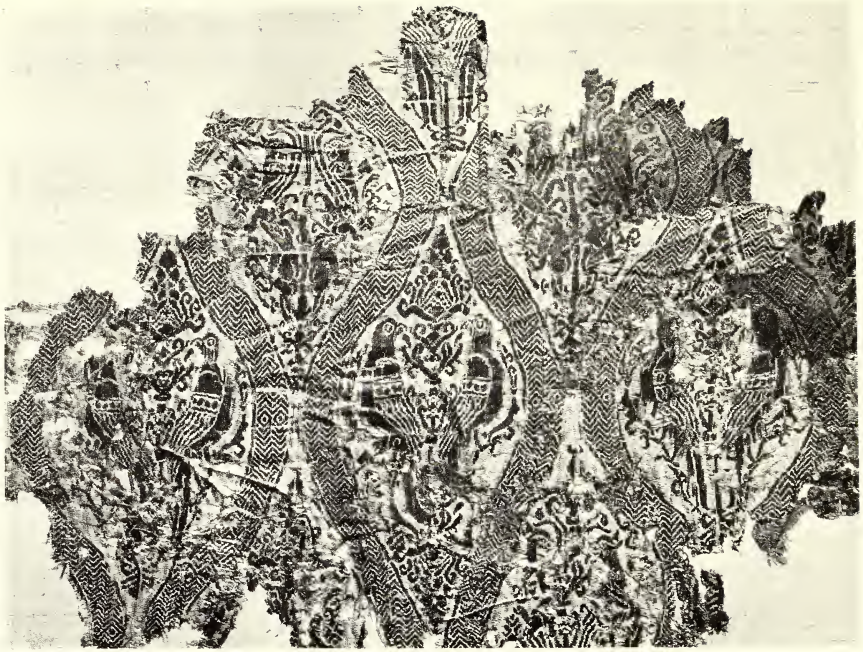
Fragment of buff brocade with a design of peacocks in pointed oval fields framed by bands of latticework with small medallions inclosing animal forms.

08.109.1-a 8 x 11 in.

57 BROCADE, SYRO-EGYPTIAN. ABOUT 1300.

PURCHASE, ROGERS FUND, 1908.

Buff and green with serpentine bands of meander pattern forming pointed oval fields charged with adorsed parrots and griffins. The zigzag device in the bands of



57 BROCADE, SYRO-EGYPTIAN, ABOUT 1300

this pattern appears not only in Asiatic characters of Greek vase-painting, but as well in Egyptian wall-painting. The stylistic tree form between two animal forms is a variant of the *hom* or tree-of-life symbol. Another piece of this fabric is preserved in the Cluny Museum. Ill. Von Falke, No. 362.

08.109.1-b 10 x 16 in.

PERUVIAN

PREHISTORIC

58 EMBROIDERED TAPESTRY, PERUVIAN. PREHISTORIC.

LENT BY THE AMERICAN MUSEUM OF NATURAL HISTORY, 1915.

Shawl-like garment of cotton, embroidered in vicuna wool. Dark ground with regularly distributed figures of the puma god, half cat, half human, in polychrome. Found with a mummy in an ancient grave at Inca, Peru.

40 x 95 in.

59 TAPESTRY PONCHO, PERUVIAN (PACHACAMAC). PREHISTORIC.

LENT BY THE AMERICAN MUSEUM OF NATURAL HISTORY, 1915.

Tapestry weave in polychrome.

23⅞ x 41½ in.

60 TAPESTRY, PERUVIAN. PREHISTORIC.

PURCHASE, ROGERS FUND, 1909.

Four fragments of tapestry weave in polychrome. The largest of these is of a later period than the others of the geometric type of pattern, and the figures and animal forms show a marked similarity to Coptic work of the sixth to seventh centuries. (cf. No. 34.)

II. EUROPEAN TEXTILES

WITH the passing of the roundel type of pattern which characterizes the Byzantine and early mediaeval weaves, we find in the Mediterranean fabrics of the thirteenth and fourteenth centuries a marked stylistic change; horsemen and warriors disappear and are supplanted by variants of the Assyrian *hom* motive, a tree between two rampant lions or cheetahs, which in its modified form has developed into a highly conventionalized plant form supported by birds, gazelles, or griffins. These, in stately pairs, are placed in oval fields framed by ogival bands (cf. No. 57) or, again, are combined with palmettes in an open field (No. 61). A gradual drawing away from the plastic lines of the earlier patterns begins to make itself felt; while the figures still maintain a formal dignity, the treatment is less archaic and shows greater freedom. This type of pattern prevailed in the weaves of the Eastern Mediterranean section well into the fourteenth century, while at the same time, in the wake of the Arabs as they moved westward, patterns of interlacing bands and stars combined with Cufic or Neskhi inscriptions were evolved, which were the basis of the Hispano-Arabic style.

In northern Italy,[1] in Lucca, and later in Venice[2] there

[1] While Lucca was the center of the weaving industry in Italy in the thirteenth century, the Florentines were weaving silk in the fourth century. The church of St. Paulinus at Trier has in its treasury a fabric from the shroud of that saint—who died in 358—bearing a Florentine mark.

[2] Between 1310 and 1340 some twenty families of weavers migrated from Lucca to Venice and there established a silk industry.

developed in the fourteenth century weaves of a distinctly different character. In these the designers seem to have freed themselves from the fetters of tradition; casting aside all convention, they revel in the displacement of line and symmetry, and the old style, based on circular forms, gives way. A fresh treasury of form is drawn upon, a vein rich in a new variety of motives in which the central thought is action; the repose that marked the earlier patterns is lost in a maze of warring birds and beasts, some in fetters, others springing from wind-tossed branches. Out of this confusion emerges another type, illustrated by the exquisite fabric from the Badia Collection (No. 83) lent by the Museum for the Arts of Decoration at Cooper Union. In this we find a diagonal scheme of ornament fully developed, a scheme in which a divergence from the perpendicular shows a marked Oriental feeling.

The source from which this marked change in style drew its inspiration may be traced to the Far East. The thirteenth century marked an epoch in the development of commerce; the return of the Crusaders and the subsequent opening up of new trade routes with the East established increased trading facilities in the Mediterranean, while at the same time the Hanseatic League, formed about 1255-1260, did much toward creating commercial activity in the northern cities. There was also a remarkable development along these lines in the Far East where Mongol rule extended not only over China, but as well over the greater part of Asia. In the fourteenth century the looms of China were weaving fabrics for the western market, a fact proved by the authentic record of seven hundred pieces of stuffs which an embassy from the Mongolian Khan presented to the Sultan, Nasir Eddin (c. 1323), ruler of the Mamelukes in Egypt.[1] The extent of the commercial activity of China in the Occident is further attested by the presence of many Far Eastern fabrics of this period in the church treasuries of Europe.[2] The earliest dated piece is at Perugia, a

[1] cf. No. 387, a fragment of Chinese silk from an Egyptian tomb.

[2] Regensburg counts among its treasures a whole set of chasubles

fragment of Chinese gold brocade from the shroud of Pope Benedict XI, who died in that city in 1304.

While this Oriental influence is strongly marked in many of the weaves of northern Italy, it is perhaps most noticeable in the work of Lucca and Venice. Take, for instance, the warring birds and beasts, the bird often of the *fonghoang* type (No. 77), the imperial phoenix of China, with its talons and waving tail plumes; the occasional archer with the Persian bow and arrow of the Sassanian warriors, familiar in the early Alexandrian weaves; or, again, the Chinese cloud motive in the vestments of the censing angels in No. 80, all elements entirely foreign to European art of the period. Many of the fabrics formerly attributed to the looms of Palermo, where in Sicily the silk industry was established in the twelfth century by Roger II, have of late been attributed to the workshops of northern Italy, that is, native work inspired by Chinese models as above stated, rather than that of Palermo, the claim being made that the type of pattern is far too late to have been produced in Saracenic Sicily.

In the fifteenth century we find the abrupt diagonal style gradually reverting to the formality of the perpendicular, and the sinuous trunk and pomegranate patterns (cf. No. 124 ff.) marking the evolution of the pure Italian style which emerges triumphant from the conflicting foreign elements of the earlier period. The luxurious court of the Medici demanded rich fabrics and it was at this time that the velvet weaves of northern Italy appeared upon the market. In these early Genoese and Venetian velvets the pattern is often a delicately lined leaf form of reversed curves inclosing a central ornament, usually the pomegranate or cone motive (No. 96 ff.), and these large patterns were used alike for interior decoration, vestments, and costumes.

The beautiful fabrics illustrated in the paintings of the early

and dalmatics in Chinese brocade, while at Perugia, Berne, Braunschweig, Danzig, Stralsund, and Brandenburg are preserved vestments of the fourteenth century either entirely or in part of Chinese fabrics.

Flemish masters, and formerly attributed to native looms, were without doubt imported from Italy. While Ghent and Bruges were centers of the cloth industry, there is no record of the existence of large silk works; and, inasmuch as the merchant princes of these cities carried on an extensive trade with Italy and the Near East, it need not be assumed that fabrics such as are illustrated in the works of the northern painters were the output of Flemish looms: they are far too sumptuous in color and texture and too elegant in design to have been produced by a people whose art is characterized by simplicity of line, and whose color scheme is often pitched in a minor key. The area of Italian influence was also broadened by political disturbances in the northern provinces, which drove many artisans to other localities; while the successful campaigns of Francis I and the rapid rise of Spain to an era of opulence attracted the artists and scholars of Italy to foreign courts. Spain, long subject to the Moorish art of her conquerors, could hardly have evolved a style so akin to that of Italy without the inspiration of Italian models. In fact, the close similarity between the pomegranate weaves of these two countries renders accurate attribution well-nigh impossible, although the occasional lattice device and the profusion of gold is perhaps more indicative of Spanish than of Italian work.

In the sixteenth and seventeenth centuries, with the development of household arts, a subtle refinement began to make itself felt; whereas originally no distinction was made between fabrics employed for interior decoration and those intended for costumes, the same large patterns being used for both, there now appeared in portraits, velvet weaves of small, closely arranged motives such as are illustrated in the works of Van Dyck and Frans Hals, while the highly developed ogival or mullion type of pattern was reserved for upholstery.

In France, the native weaving industry during the fourteenth and fifteenth centuries received inspiration from Italian immigrants, refugee weavers from Lucca and Florence who plied their craft in scattered settlements in the southern districts;

but with the establishment of the Lyons factory during the reign of Louis XI, there developed in France an industry that even today rivals all foreign competitors. Italian fabrics, however, were still popular in the French court throughout the reign of Louis XIII, but with the accession of Louis XIV, national industries systematized under court patronage entered upon an era of prosperity. Costumes fashioned of richest brocades and costly laces were the order of the day and extravagance knew no bounds. Court designers of the highest order, such men as Berain and Le Brun, were employed to draft patterns for the newly developed "points de France," and the exquisite charm of these designs was a source of inspiration to the weavers, who produced fabrics marked by an elegant symmetry and balance that have never been excelled. Once established, the industrial arts continued to flourish; and the weaves of Lyons record the ebb and flow of French taste in the eighteenth century.

The religious fervor of Louis XIV during the later years of his reign withdrew his attention from public affairs, and the severe régime of the royal household was reflected in every phase of court life. Thus it is that the death of this monarch marks a new epoch, a reaction in the popular mind that left its imprint on the art of the nation. Wearied with the monotony of religious routine, the court demanded the brilliant life of former days; and with the advent of the young king the silk weaves, wrought to meet the current demand, show a marked digression from the dignity of the seventeenth-century patterns in the naturalistic floral effects of the early rococo type. Occasional baroque bands, which were soon replaced by ribbon effects and garlands, but dimly suggest the ornate style of the Louis XIV period. During the first half of the eighteenth century a new element appeared in European art; once more the Oriental influence was apparent in the choice of motive, a type of pattern that developed subsequent to the arrival of a visiting embassy from the East and the establishment of the East India Company, both potent factors in the trend of popular

taste. As the century advanced, fashion demanded lighter fabrics with daintier patterns and the art of weaving turned to that of ceramics for inspiration; with the Dresden floral patterns that now appear we find garlands, bow-knots, birds, and garden motives drawn with the exquisite charm peculiar to the French draughtsman. But again in the last quarter of the century comes a marked divergence of style. David,[1] the court painter, returning from a sojourn in Italy brought with him fresh inspiration from the Pompeiian treasures. The court, ever ready to welcome a novelty, at once adopted classic modes and demanded fabrics to correspond. In costume, silks in striped effects and Indian muslins became the vogue, while in upholstery the classic type of ornament was dominant (cf. No. 234), a style that reached its height in the First Empire and extended its influence far beyond the borders of France.

While industrial weaving flourished in the smaller hamlets of continental Europe during the eighteenth century, the principal commercial interest centered in Lyons, although equally beautiful weaves were produced in Venice (cf. Nos. 236, 238). In England, also, during the second quarter of the century, the brocades of Spitalfield [2] gained great popularity and for a time proved a dangerous rival to those of France. The end of this century, however, marked the close of a brilliant era in industrial arts that has never been surpassed, the decadent art of the nineteenth century lacking in every detail the grace and charm that disappeared with the destruction of the French industries at the time of the Revolution.

[1] While traces of the classic style are found in art of the Louis XV period, David, an artist usually associated with the Napoleonic era, did much through his early work, especially his Oath of the Horatii, painted in 1784, toward increasing the vogue for the antique.

[2] Patterns for these silks designed by Anna Maria Garthwaite, are preserved in the library of the Victoria and Albert Museum, London.

MEDIAEVAL

X–XV CENTURY

61 BROCADE, ITALIAN OR SICILIAN. XII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Buff on green with details in silver thread. Design of palmettes alternating with parrots and gazelles, arranged in pairs. A similar fragment at Düsseldorf is attributed to Lucca by Von Falke.

cf. Meisterwerke Muhammed, pl. 183; Von Falke, Nos. 277, 278, 279; Errera, No. 38.

Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

07.243 9¼ x 17⅛ in.

62 BROCADE, ITALIAN OR SICILIAN. XII CENTURY.

LENT BY DR. DENMAN W. ROSS, 1915.

Damask pattern in mauve with details brocaded in silver thread. Design of palmettes with parrots and antelopes.

Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

L.1520 7 x 14½ in.

63 BROCATELLE, GERMAN, REGENSBURG (?). XII-XIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment woven in two shades of tan, the pattern, pairs of birds, in brown. From the Fischbach Collection.

cf. Errera, No. 6.

09.50.990 1½ x 7 in.

64 BROCATELLE, GERMAN, REGENSBURG. ABOUT 1300.

PURCHASE, ROGERS FUND, 1909.

Tan-colored ground with ogival pattern in gold. The cone motive alternates with pairs of birds. A similar speci-

61 BROCADE, ITALIAN OR SICILIAN
XII CENTURY

men at Düsseldorf. From the Fischbach Collection. Specimens of this fabric are preserved in the Victoria and Albert Museum (No. 775), Musée Suermondt at Aix la Chapelle and the Nuremberg Museum.

Ill. Coll. Badia, pl. XVII, No. 15; Von Falke, 316; cf. Errera, No. 13.

09.50.937 7 x 7 in.

65 WOOL AND COTTON SERGE, ITALIAN (LUCCA). XIII CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Black ground with birds and griffins symmetrically combined with foliated scrolls.

L.1533.20 10 x 14½ in.

66 BROCADE, SICULO-SARACENIC. XIII-XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Fragment: black ground with design in gray green. The pattern consists of small motives compactly arranged, urns supported by griffins and birds.

Ill. Errera, No. 20.

L.1533.19 8 x 22 in.

67 BROCADE, ITALIAN. XIII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Fragment woven in dull red and tan (white?). Design of geometric banding inclosing an eagle in an eight-pointed star device. Italian work under Arabic influence.

Ill. Von Falke, No. 273.

07.243.3 4 x 10 in.

68 BROCADE, ITALIAN OR SICILIAN. XIII-XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Woven in reddish violet and yellow. Design an arrangement of grape leaves and scrolls with set medallions,

containing peacocks and eagles, the latter bearing a scroll inscribed with the Italian word *Grifone*.

J. Pierpont Morgan Collection. Originally in the Stanislas Baron Collection; a fragment of this fabric is preserved at Düsseldorf.

L.1533.11 11½ x 19½ in.

69 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of linen with design in black, two pointed roundels inclosing alternate patterns of birds and pseudo-Arabic letters. From the Fischbach Collection.

Fragments of this stuff are preserved in the Museum of Nuremberg, the Victoria and Albert Museum (No. 590), and the Errera Collection (No. 402) at Brussels.

09.50.1164 2 x 4½ in.

70 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Grayish ground, with design printed in gold. Griffins with serpentine necks so interlaced as to form palmette motives combined with scrolls. From the Fischbach Collection.

Ill. Coll. Badia, pl. 14, No. 250.

09.50.1163 4 x 7 in.

71 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue ground with pattern in silver. Design composed of scrolling bands framing rampant lion, alternating with rayed disks and serpentine griffins. From the Fischbach Collection.

09.50.1093 6 x 14½ in.

72 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue ground with pointed roundel patterns in silver. From the Fischbach Collection.

09.50.1165 8½ x 10 in.

73 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Weave in natural linen with design printed in blue roundel pattern with birds.

Coll. Badia, No. 245.

L.1533.8 9 x 11 in.

74 PRINTED LINEN, RHENISH. XIII-XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Pinkish ground with same design as No. 70. Badia Collection.

L.1533.10 9 x 13½ in.

75 BROCADE, ITALIAN, VENETIAN. EARLY XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Green satin ground brocaded in gold with alternate motives of a phoenix and a lion, the latter emerging from a group of rayed crescents and attacking a doe.

From the Badia Collection; exhibited in the Historical Exhibition of Textiles at Paterson, 1915. Specimens of this fabric are preserved in the Victoria and Albert Museum (No. 781), in the Musée des Arts decoratifs, Paris, and in Nuremberg (No. 515). A similar piece in the Marienkirche at Danzig.

Ill. Errera, No. 55, and Coll. Badia, pl. XXIX, No. 8; cf. Hinz, pl. XLIV, No. 3; Fischbach, pl. 39, No. 2.

L.1533.2 12½ x 18 in.

76 BROCADE, ITALIAN. FIRST HALF OF XIV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Mauve satin ground with design of flying birds and conventionalized floral sprays in gold and dull pink. This fabric is preserved in vestments at Cologne and Halberstadt.

Ill. Von Falke, No. 388; Fischbach, pl. 262.

12.55.4 8 x 12 in.

77 BROCADE, ITALIAN (LUCCA). SECOND HALF OF XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Tan satin ground brocaded in gold and touches of blue. Design of castle with warring lion and phoenix. At the base a band of Neskhi inscription with rays. From the Fischbach Collection.

cf. Von Falke, No. 450.

09.50.980 8½ x 14 in.

78 BROCADE, ITALIAN (LUCCA). SECOND HALF OF XIV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Green satin ground brocaded in gold design of symmetrically placed palmettes and griffins with flaming manes. A similar fabric in a chasuble at Danzig.

Ill. Von Falke, No. 433.

12.55 13 x 19½ in.

79 BROCADE, ITALIAN. XIV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of light red satin ground brocaded with gold. The design shows two recumbent stags beneath a rayed device with branching bands of ornament. From the Fischbach Collection.

Ill. Dreger, pl. 108; Fischbach, pl. 35, No. 2.

09.50.1619 6½ x 9½ in.

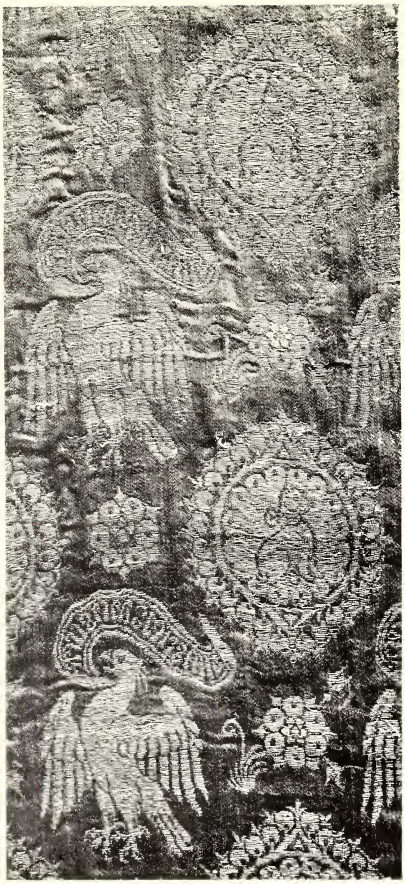
80 BROCADE, ITALIAN. END OF XIV CENTURY.

PURCHASE, ROGERS FUND, 1915.

Mauve satin ground brocaded in gold with nimbed angels bearing thuribles and emblems of the passion, the spear and nails; the intervening spaces semé with stars.

Similar pieces with other angels bearing a cross are preserved in the Berlin and Lyons museums. The influence of the Orient is shown in the "Tartar cloud" device and crescents that appear in the robes of the censing angels. Cole describes this fabric as "part of a liturgic vestment for days of mourning" (p. 66).

80 BROCADE, ITALIAN
END OF XIV CENTURY



85 BROCADE, ITALIAN
XIV-XV CENTURY
Lent by H. E. Wetzel

Ill. Coll. Badia, pl. 22, No. 7; Lessing, pl. 83; cf. Von Falke, 464; Cox, pl. 47, No. 1.

15.126 6¼ x 23 in.

81 BROCADE, ITALIAN. SECOND HALF OF XV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Gray violet satin ground brocaded in gold with a symmetrical design of formal leaf motives balanced by pairs of leopards and eagles. In the intervening spaces, rayed crescents. Similar fabrics preserved in the museums of Düsseldorf and Nuremberg. From the Fischbach Collection.

Ill. Von Falke, No. 476.

09.50.979 10 x 19½ in.

82 DAMASK, ITALIAN (LUCCA). XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

White silk damask of fine quality. The design consists of rows of large swan-like birds, each with a chain about its neck and a sprig in its beak.

While the bird resembles those found in early Sassanian art, the cloud-like motive to which the chain is attached is evidently inspired by a Chinese model. The formal rose spray appears again in the interesting fabric with eagles, No. 85. From the Badia Collection. Exhibited in the Paterson Historical Exhibition of Textiles.

L.1533 7 x 14 in.

83 BROCADE, ITALIAN. XIV-XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Brocade woven in greenish gray with slanting pattern of slender sprays terminating in palmettes combined with birds originally woven in gold and white. A typical example of Italian work inspired by a Chinese model. The bird motive, the *fonghoang* or Chinese phoenix, is an imperial emblem. A similar piece in the Victoria and Albert Museum, London.

Ill. Errera, No. 74; cf. Coll. Badia.

L.1533.3 12 x 22 in.

84 BROCADE, ITALIAN. XIV-XV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment woven in dull pink damask ground (pattern obliterated), with individual lion and peacock motives. From the Fischbach Collection.

cf. Errera, No. 40.

09.50 7½ x 10 in.

85 BROCADE, ITALIAN. XIV-XV CENTURY.

LENT BY H. E. WETZEL, 1915.

Mauve satin ground brocaded in gold, with a design of eagles bearing a scroll of pseudo-Arabic letters, alternating with foliated medallions framing a seated animal form.

Fabrics of this type are usually referred to as the products of Lucca; Von Falke mentions that weaves of violet, red, and green satin ground with pattern in gold are typically Venetian.

Ill. Lessing, pl. 199, No. 3; Fischbach, pl. 85; cf. Von Falke, No. 492.

L.1521 8 x 22½ in.

86 GOLD BROCADE, ITALIAN. SECOND HALF OF XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Gray satin ground, design in gold of conventional leaves and flowers, with dogs attacking birds.

Ill. Badia Coll., pl. VI, No. 21; cf. Fischbach, pl. 55, No 1; Von Falke, 479.

L.1533.22 10 x 21 in.

87 BROCADE, SPANISH (?). XIV CENTURY.

PURCHASE, ROGERS FUND, 1915.

Blue ground with pattern woven in gold. Lotus disks charged with adorsed hares framed in ogival stems of foliated scrolls.

Ill. Cole, No. 48; cf. Fischbach, pl. 80, No. 1; Von Falke, No. 343.

15.126.2 9¼ x 16¼ in.

88 DAMASK, SPANISH (?). XIV CENTURY.

PURCHASE, ROGERS FUND, 1912.

White satin ground with brocaded arabesques, floral motives, and inscribed scrolls; regularly placed formal design and spiders in gold.

Similar piece in Victoria and Albert Museum, No. 49. Kgm. Crefeld, No. 96.

Ill. Errera, No. 62; cf. Lessing, pl. 194.

12.55.2 9½ x 12 in.

89 BROCADE, SPANISH (?). XIV-XV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue ground with pattern woven in gold thread. The design has circular medallions edged with foliation and four masks charged with two griffins drinking at a central fountain. The field of the fabric is covered with small leafy scrolls.

An interesting piece; while the griffins are distinctly Chinese in character, the fountain and masks are typical Renaissance motives. European work influenced by the Orient.

Ill. Von Falke, No. 351, who attributes it to Persia; Lessing, pl. 113-b, who considers it Spanish-Moorish; and Fischbach, pl. 82, No. 2, Italian or Spanish.

09.50.1028 8 x 11½ in.

90 BROCADE, SPANISH OR ITALIAN. XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Dark blue ground with design in gold conventionalized leaves and scrolls combined with a bird motive, a variant of the Chinese *fonghoang,* arranged in pairs. A fragment of this fabric is preserved in the Cathedral at Sens.

Ill. Cole, pl. 47; cf. Coll. Badia, No. 44; Errera, No. 58.

L.1533.32 12 x 15 in.

91 DAMASK BROCADE, SPANISH. XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Blue ground with all-over pattern of leafy scrolls in same color, inclosing arms of the Patala family, originally woven in metal.

Ill. Badia Coll., pl. XXVI, No. 56; Fischbach, pl. 108, No. 6; cf. Lessing, pl. 198, b; Errera, No. 93.

L.1533.25 17½ x 18 in.

92 VELVET BROCADE, ITALIAN. SECOND QUARTER OF XV CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson satin ground with pattern in cut velvet pile of the same shade. The design shows a diagonal arrangement of branching sprays and conventionalized floral forms combined with a flying bird motive wrought in silver.

15.125.5 12¾ x 24 in.

93 BROCADE, ITALIAN (VENICE). SECOND QUARTER OF XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Green satin ground, bold diagonal design of palmette and floral forms in gold with touches of pink.

Ill. Badia Coll., pl. XX, No. 84; cf. Von Falke, 511; Lyons, pl. IX, No. 2.

L.1533.21 12¾ x 26 in.

94 VELVET BROCADE, ITALIAN (VENICE). SECOND HALF OF XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Green satin ground. Diagonal design of palmettes and leaves in velvet with details in gold thread.

cf. Von Falke, 510.

L.1533.31 19 x 24 in.

93 BROCADE, ITALIAN, VENETIAN
SECOND QUARTER OF XV CENTURY
Lent by the Museum for the Arts of Decoration at Cooper Union

RENAISSANCE

XV–XVI CENTURY

95 VELVET BROCADE, ITALIAN. SECOND QUARTER OF XV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Cloth of gold with broad serpentine bands alternating with branches of large leaf forms in crimson velvet, and small trumpet blossoms woven in two heights of cut pile.

cf. Lessing, pl. 214; Von Falke, No. 510; Errera, No. 129.

12.69.18 19 x 36 in.

96 VELVET, ITALIAN. XV CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Two pieces of crimson velvet with delicately traced patterns of the conventional five-lobed leaf ornament framing the foliated pomegranate motive. The surface texture is cut pile, the design in the ground weave of crimson silk.

cf. Von Falke, No. 504.

L.1460.24-25 23½ x 28½ in.
21¾ x 30 in.

97 VELVET, ITALIAN. XV CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Crimson velvet similar to No. 96.

Ill. Errera, No. 177.

L.1474.302 24 x 25¾ in.

98-100 VELVET, ITALIAN. XV CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Three pieces of light red velvet similar in design to preceding.

L.1460.21,22,23 4½ x 50 in.
9¾ x 37 in.
10¼ x 39 in.

101 VELVET, ITALIAN. XV CENTURY.

PURCHASE, ROGERS FUND, 1907.

Crimson velvet with design similar to No. 96, but with elaborated detail.

07.62.8 7½ x 20 in.

102 VELVET, ITALIAN. XV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue velvet with pomegranate design similar to Nos. 96-101.

09.50.1014 9½ x 23½ in.

103 VELVET, ITALIAN. XV CENTURY.

PURCHASE, ROGERS FUND, 1909.

Dark blue velvet. Pomegranate design with heavy division lines. From the Fischbach Collection.

09.50.995 10 x 23 in.

104 VELVET, ITALIAN. XV CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Panel of dark, smoky, blue-violet velvet. Pomegranate design.

L.1474.303 43 x 89 in.

105 VELVET, ITALIAN. XV CENTURY.

PURCHASE, ROGERS FUND, 1915.

Yellow velvet with a delicately traced pomegranate pattern, similar to No. 96.

15.108 22½ x 39 in.

106 VELVET, ITALIAN. XV CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

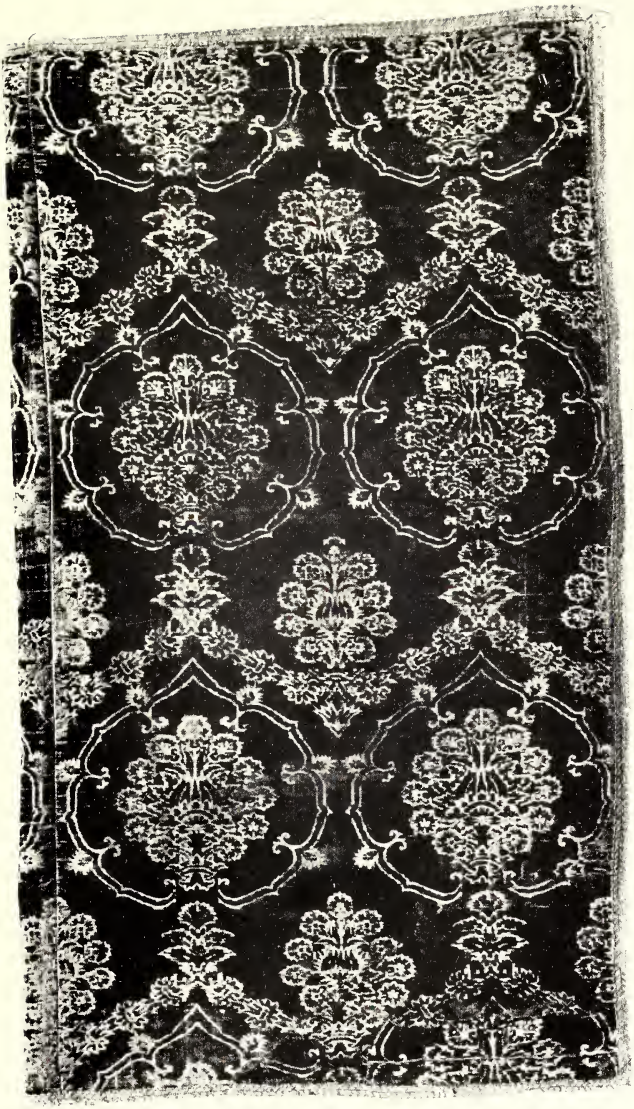
Blue velvet wrought with gold in an ornate pomegranate pattern.

L.683.2 54 x 60 in.

107 BROCADE, ITALIAN. XV CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Apricot ground. Pomegranate design framed in ara-



104 VELVET, ITALIAN
XV CENTURY

Lent by the Estate of Theodore M. Davis

besque bands in gold, with touches of white, blue, and green.

L.1531.19 10½ x 11 in.

108 BROCADE, ITALIAN. XV CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Cream damask ground with design of floral urns in green, red, and yellow.

Ill. Errera, No. 186.

L.1531.15 11½ x 20½ in.

109 DAMASK, ITALIAN. END OF XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Green ground with pomegranate pattern in darker shades.

L.1531.28 16 x 30½ in.

110 VELVET BROCADE, ITALIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Tan-colored ground with an elaborate ogival pattern of scrolling leaves and floral forms, woven in golden brown. From the Fischbach Collection.

09.50.1083 9½ x 23 in.

111 BROCADE, PORTION OF AN ORPHREY, ITALIAN (FLORENCE). XV CENTURY.

PURCHASE, ROGERS FUND, 1908.

The Annunciation, woven in silk and gold thread. The drawing is very fine and suggests the influence of Pollaiuolo. Such designs as this were woven in long strips for orphreys and apparels of church vestments. This is an exceptional piece both in technique and design, one of the best known.

08.109.27 6½ x 8 in.

112 BROCADE, ITALIAN, FLORENTINE. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1914.

Orphrey: red ground with design in gold. Subject: the Coronation of the Virgin.

14.62.8 7½ x 27 in.

113 BROCADE, ITALIAN, FLORENTINE. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1914.

Orphrey woven in dull pink and yellow. Subject: The Annunciation.

14.62.9 6 x 40 in.

114 BROCADE, ITALIAN, FLORENTINE. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1911.

Orphrey woven in pink and gold. Rayed disks bearing the sacred monogram alternating with cherubim.

11.61.4 8 x 46 in.

115 BROCADE, ITALIAN, FLORENTINE. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1911.

Dull pink ground with design in gold. Subject: The Resurrection.

11.61.5 11 x 14 in.

116 BROCADE, ITALIAN, FLORENTINE. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1911.

Apparel from dalmatic. Red ground with pattern in gold; touches of blue. Subject: The Assumption.

11.61.6 13½ x 16½ in.

117-122 BROCADES, ITALIAN. XV-XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

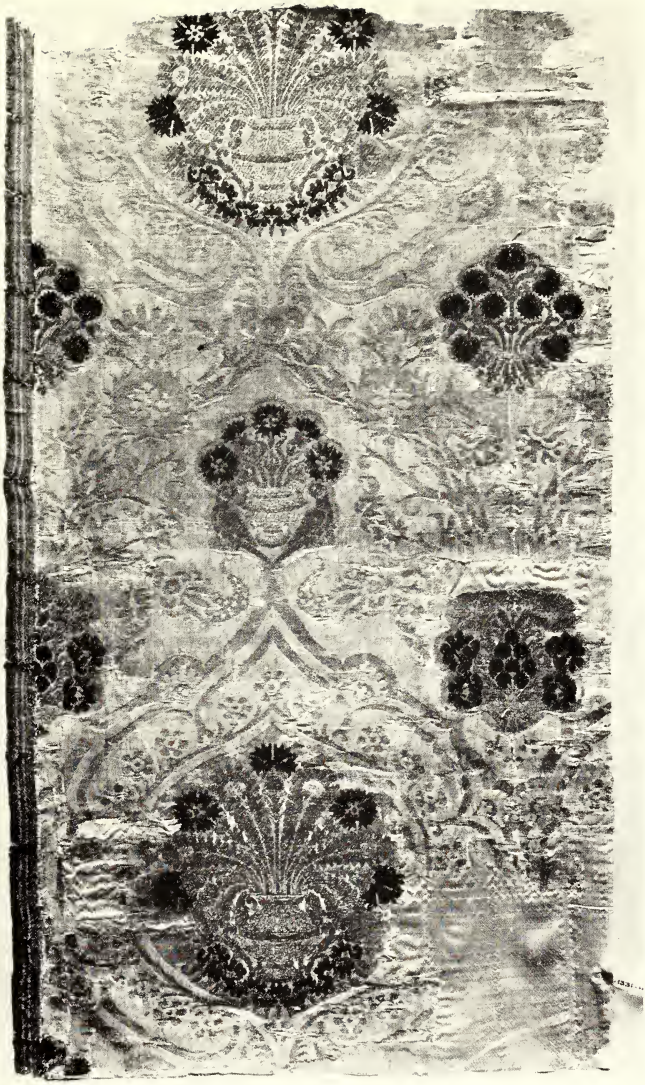
Portions of orphreys woven in shades of red and yellow with the pattern in gold thread. Subjects: The Assumption, the Madonna, and Adoring Angels.

L.1531.20-25 Largest, 9 x 18½ in.

123 SILK AND LINEN WEAVES, RHENISH (COLOGNE). XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragments of narrow orphreys woven in silk, linen, and



108 BROCADE, ITALIAN
XV CENTURY

Lent by Pratt Institute of Brooklyn

gold with stylistic trees and lettering. From the Fischbach Collection.

These fabrics, usually referred to as "Cologne bands," were woven on small hand-looms and used in ornamenting church vestments.

cf. Errera, No. 200.

09.50

124 VELVET BROCADE, ITALIAN. SECOND HALF OF XV CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Cloth of gold with serpentine trunk and pomegranate pattern in grayish mauve velvet enriched with gold loop (bouclé) technique.

cf. Von Falke, No. 528; Cole, No. 66; Errera, Nos. 138-151; Lyons, pl. 31.

L.1460.29 24 x 54 in.

Velvets of this type, which appear in the paintings of the Italian, Netherlandish, and Spanish masters of the fifteenth and sixteenth centuries, are doubtless the products of north Italian looms. While they are sometimes attributed to Spain, the prototype of this pattern may be traced back to the period of the Van Eycks (c. 1385-1441: cf. Ghent altarpiece) at which time the merchants of Bruges were importing largely from Italy. These velvets were used not only in ecclesiastical vestments, but as well, in costumes. Interesting illustrations are found in the following works:

Crivelli (1430-1494). Madonna and Child. Benson Coll., London.

Cristus (1444-1470). St. Eloy Selling a Ring to a Betrothed Couple. Cologne.

Coffermans (XVI CENTURY). Solomon and the Queen of Sheba. Florence.

Gallegos, F. (1475-1550). Preaching of John the Baptist. Madrid.

Memling (c. 1430-1494). The Marriage of St. Catherine. Altman Coll.

Montagna (1450-1523). Two Bishop Saints. Verona.

125 VELVET BROCADE, ITALIAN. END OF XV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Crimson velvet ground with broad ogival bands and palmettes in rich gold weave.

12.49.5 25 x 102½ in.

126 VELVET BROCADE, ITALIAN OR SPANISH. XV-XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Cloth of gold with design in crimson velvet similar to No. 124.

15.46 23½ x 85 in.

127 COPE, SPANISH. EARLY XVI CENTURY.

LENT BY GEORGE BLUMENTHAL, 1915.

Cloth of gold with serpentine trunk and pomegranate pattern in crimson velvet pile, enriched with gold loop technique. The hood and orphreys are of sumptuous gold embroidery in the following subjects: the hood, the Assumption; right orphrey, St. Paul, St. John, St. Andrew; left orphrey, St. Peter, St. James, St. Bartholomew. See No. 124.

L.1530.1 60 x 121 in.

128 BROCADE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1914.

Yellow ground with repeating pattern of large pomegranate motive woven in purple and gold loop technique.

14.62.19 45 x 76 in.

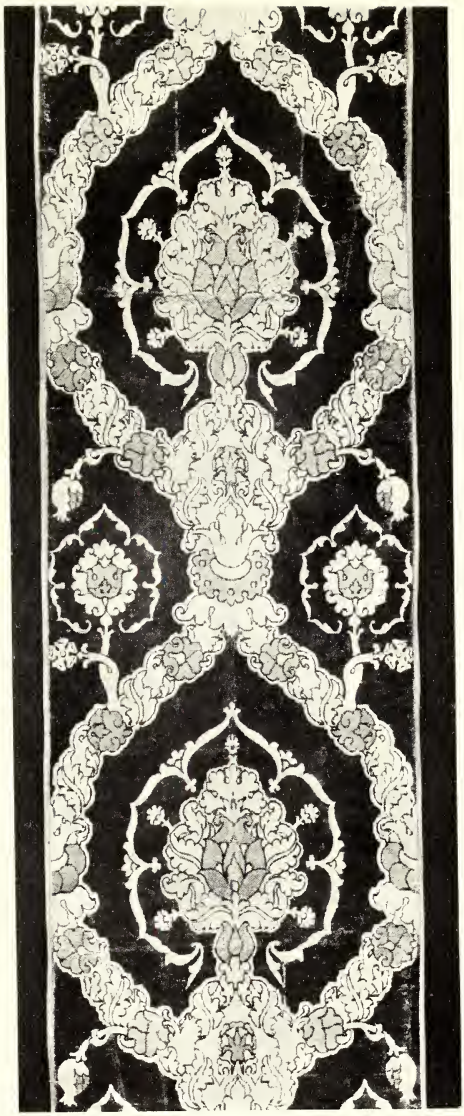
129 COPE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1914.

Yellow brocade ground with bold trellis and pomegranate design in gold thread. Embroidered orphrey with figures: in the right, St. Peter, St. John, and St. James; on the left, St. Paul, St. Philip, and St. Thomas; on the hood, the Virgin and Child.

cf. Bulletin M. M. A., vol. X, No. 3, p. 47.

14.134.1 54 x 113 in.



125 VELVET BROCADE, ITALIAN
END OF XV CENTURY

130 VELVET BROCADE, ITALIAN. XVI CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Cloth of silver ground with pattern in crimson velvet woven in cut and uncut pile. Spiral bands framing central palmettes; details in a small checkered pattern.

cf. Errera, No. 279.

L.1474.306 24½ x 84½ in.

131 VELVET, ITALIAN, VENETIAN. XVI CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Crimson velvet in two heights of cut pile. The design in relief consists of a variant of the conventionalized lotus motive with twisted and recurved stems that terminate a crown. Such strips of velvet were worn over one shoulder as a badge of office by a doge or senator of Venice and are to be found in portraits by Tintoretto and his contemporaries.

Ill. Errera, No. 221-a; cf. Lessing, pl. 225.

L.1460.14 9½ x 73 in.

132 GOLD BROCADE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Yellow satin ground with bold roundel pomegranate pattern woven in gold loop technique.

08.109.15 19½ x 24 in.

133 VELVET BROCADE, ITALIAN. XVI CENTURY.

LENT BY JULIAN CLARENCE LEVI, 1915.

Border of Renaissance scrolls woven in blue, on a cream ground.

L.1522.2 11½ x 27½ in.

134 BROCATELLE, SPANISH OR ITALIAN. XVI CENTURY.

LENT BY BASHFORD DEAN, 1915.

Blue ground. Design in yellow; an ogival framework of lanceolate leaves inclosing urn of flowers.

L.1517.3 13 x 21 in.

135 BROCATELLE, SPANISH OR ITALIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Design in soft blue and tan similar to preceding. From the Fischbach Collection.

09.50.1039

136 BROCATELLE, SPANISH. XVI CENTURY.

GIFT OF J. PIERPONT MORGAN, 1906.

White ground with pattern in two shades of tan. Foliated scrolls combined with eagle device supported by lions rampant; kneeling angels and two birds affrontés.

06.943 20½ x 52 in.

137 BROCADE, SPANISH. XVI CENTURY.

LENT BY BASHFORD DEAN, 1915.

Yellow ground. Floral design in violet with arabesque ogival framework of lanceolate leaves. Medallions inclosing crescent and balls at the points of intersection.

L.1517.20 22 x 44½ in.

138 VELVET BROCADE, ITALIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cloth of silver with an ogival pattern in blue-gray. From the Fischbach Collection.

09.50.1082. 10 x 20 in.

139 BROCATELLE, ITALIAN. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Urn design in yellow flecked with blue on reddish apricot ground.

L.1531.27 13½ x 20 in.

140 BROCADE, ITALIAN. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Urn design in yellow similar to No. 139.

L.1531.26 8¾ x 19 in.

127 COPE, SPANISH, EARLY XVI CENTURY

Lent by George Blumenthal

141 BROCATELLE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Crimson satin ground with ogival pattern in white. From the Fischbach Collection.

09.50.1303 18 x 30 in.

142 BROCATELLE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Crimson satin ground with pattern in white, similar to preceding. From the Fischbach Collection.

09.50.2637 16½ x 24½ in.

143 BROCATELLE, ITALIAN OR SPANISH. XVI-XVII CENTURY.

LENT BY BASHFORD DEAN, 1915.

Green satin pattern of formal leaves, urns, and flowers on corded yellowish ground.

L.1517.13 30 x 23 in.

144 BROCATELLE, ITALIAN OR SPANISH. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Two pieces of light red violet pattern on golden ground; almost identical with No. 143.

08.168.6-7 7⅝ x 23¾ in.
9¾ x 23½ in.

145 VELVET BROCADE, ITALIAN. XVII CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Yellow satin ground; pattern woven in crimson velvet, diagonal stems with scrolling sprays of tulip forms.

cf. Von Falke, 576-577.

L.1533.18 13 x 22½ in.

146 LAMPAS, ITALIAN(?). XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Design of grape-bunches, leaves, and diagonal stems in yellow and white, on crimson ground.

15.87.3 13½ x 20½ in.

147 BROCADE, SPANISH. XVII CENTURY.

LENT BY BASHFORD DEAN, 1915.

Crimson satin ground, serpentine stems in silver and flowers in gold.

L.1517.12 32 x 41 in.

148 VELVET, ITALIAN. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Purple velvet ground, continuous horizontal scroll and tulip design.

11.142.7 24 x 43 in.

149 VELVET BROCADE, ITALIAN. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Ground mulberry satin, ogival design in cut and uncut velvet.

Exhibited at the Historical Exhibition of Textiles at Paterson.

15.71 20 x 21½ in.

150-151 LIGHT BROCADE, ITALIAN. ABOUT 1600.

PURCHASE, ROGERS FUND, 1909.

Two panels of similar design; birds, crowns, and vines, one blue, one green, woven with silver thread.

08.168.4; 09.50.1016

152 LIGHT BROCADE, ITALIAN. XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Similar design to Nos. 150-151, but bolder and more symmetrical. Woven in blue and silver. Sometimes called Sicilian.

L.1531

153 BROCATELLE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Green silk ground with design in yellow of crowned birds, rampant lion, and floral forms arranged in alternate rows in ogival framework.

15.52.1 40 x 156 in.

154 BROCADE, ITALIAN. FIRST HALF OF XVII CENTURY.

GIFT OF WALTER JENNINGS, 1911.

Cope, silk and metal ground with conventional design in gold outlined in red, inclosing the bee device of the Barberini family and the rayed sun. Presented to the church of Santa Maria Maggiore, Rome, by a cardinal of the Barberini family, whose arms it bears, during the pontificate of his uncle, Urban VIII, 1623-1644.

11.101 56 x 122 in.

155 GOLD BROCADE, ITALIAN. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Gold ground with design of small palmettes and scrolls in red outline.

11.61.3 40 x 46 in.

156 BROCATELLE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Light tan ground with conventional flower and urn design in yellow with touches of green.

15.52.5 128 x 134 in.

157 VELVET BROCADE, FRENCH. EARLY XVII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1906.

Mantle of a court page. Gold ground with set pattern of geometric motives woven in tan velvet of cut pile.

06.941 Length, 32 in.

158 VELVET BROCADE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Mauve ground woven in uncut pile (*frisé* or *epinglé*) with close pattern of small scrolls in cut pile (*coupé*). A combination of cut and uncut pile is called *ciselé*.

09.100 44 x 47½ in.

159 WOOL WEAVE, ITALIAN. XVI-XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Tan ground with pattern of regularly distributed conventionalized floral forms in white.

L.1531.10 9¾ x 12½ in.

160 BROCATELLE, ITALIAN. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment. Tan ground with balanced pattern of conventionalized floral forms and ogives. From the Fischbach Collection.

09.50.1644 6¼ x 12¼ in.

161 GOLD BROCADE, ITALIAN, VENETIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1912.

Altar frontal. Woven in red and gold. Design a vertical arrangement of palmettes, strongly reminiscent of an Ottoman model.

12.136.1 40½ x 97½ in.

162 BROCADE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1912.

Crimson satin ground; balanced design of arabesques, double-headed eagles, and Chinese motives in yellow and colors.

cf. Errera, No. 306; Lyons, pl. XVI, C; Fischbach, pl. 89, No. 2.

12.55.1 20 x 21 in.

163 BROCATELLE, SPANISH. XVI-XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Silk, wool, and linen. Rose red ground with formal design of birds, crowns, and conventional flowers.

L.1531.30 18½ x 22½ in.

164 BROCATELLE, SPANISH. XVI-XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Green silk ground with birds and floral forms in ecru cotton.

L.1531.8 20 x 25 in.

165 BROCATELLE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Red, yellow, white with metallic thread. Fine design

of floral ogives inclosing pomegranate and urn forms flanked by pairs of cockatoos and falcons. From the Fischbach Collection.

09.50.927 18¾ x 27½ in.

166 DAMASK, SPANISH OR ITALIAN. LATE XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Blue satin ground. Lattice and urn design in yellow.

L.1531.11 21 x 24 in.

167 BROCADE, SPANISH. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue satin ground. Design in blue silk of formal floral designs in ogival framework. From the Fischbach Collection.

cf. Errera, No. 281.

09.50.1193 10¼ x 19 in.

168 BROCADE, SPANISH. XVI-XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Crimson ground, flower and bird design in grayish white and yellow. Ogival framing.

L.1531.9 28 x 31½ in.

169 BROCATELLE, SPANISH. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Green satin ground, bold arabesque design in yellow. From the Fischbach Collection.

09.50.1017 21 x 34 in.

170 SILK WEAVE, FRENCH. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Green and silver fabric with a pattern of formal scrolls and birds branching from a central urn motive. From the Fischbach Collection.

09.50.1301 19½ x 25 in.

171 LAMPAS, SPANISH. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Red satin ground, formal floral and arabesque design in yellow. From the Fischbach Collection.

09.50.1312 21 x 27 in.

172 LAMPAS, SPANISH OR ITALIAN. LATE XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Blue ground with bold device of crowns and branching leaves in tan and low white.

L.1531.12 14 x 24 in.

173 SILK WEAVE, SICILIAN. LATE XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Yellow and green silk ground. Lattice and urn design in green in raised looped technique.

L.1531.14 19½ x 28 in.

174 DAMASK, ITALIAN OR SPANISH. XVI-XVII CENTURY.

LENT BY BASHFORD DEAN, 1915.

Intertwining lattice and floral motives in blue. Part of a chasuble.

L.1517.18 15 x 42 in.

175 WOOL VELVET, NETHERLANDISH (UTRECHT?). XVI CENTURY.

LENT BY BASHFORD DEAN, 1915.

Green ground, design of arabesques and arms of Spain. Cut to two heights of pile. Part of a chasuble.

L.1517.1 9½ x 86 in.

176 DAMASK, SPANISH. XVI CENTURY.

LENT BY BASHFORD DEAN, 1915.

Rose satin ground with formal design in ogival framework, crowns at intersections.

L.1517.10 17 x 21½ in.

177 BROCADE, SPANISH. XVI CENTURY.

LENT BY BASHFORD DEAN, 1915.

Red ground with blazing sun motive in yellow surrounded by leafy scrolls.

L.1517.25 15 x 25 in.

178 WOOL WEAVE, SPANISH. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Dark green ground with design of birds, stags, and other animals in white. From the Fischbach Collection.

09.50.1307 15 x 26¾ in.

179 BROCADE, SPANISH. XVI-XVII CENTURY.

LENT BY BASHFORD DEAN, 1915.

Crimson ground with small repeating pattern of highly conventionalized leaf scrolls and stylistic plant form in yellow.

L.1517.24 14 x 31 in.

180 BROCADE, SPANISH. XVI CENTURY.

GIFT OF M. VAN GELDER, 1911.

Indigo ground with design of conventionalized plant forms in rectangles, formed by lions rampant. A similar piece in the Victoria and Albert Museum (No. 880-1894).

Ill. Errera, No. 360.

11.22.a 13½ x 13½ in.

181 BROCADE, ITALIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1913.

Light yellow damask with pattern of conventionalized floral urns supported by rampant lions.

13.204.19 16 x 20 in.

182 BROCADE, SPANISH. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Green satin ground, ogival framework in yellow inclosing formal floral motive. From the Fischbach Collection.

09.50.2118 14½ x 21 in.

183 DAMASK, SPANISH. LATE XVI CENTURY.

PURCHASE, ROGERS FUND, 1913.

Crimson ground with design of small angular motives in lighter shade.

13.204.66 20 x 21 in.

184 BROCATELLE, ITALIAN. XVII CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Green silk ground, small repeating design.

L.1531.18 7 x 7¾ in.

185 VELVET BROCADE, ITALIAN OR FRENCH. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cream satin ground, small repeating design in purple cut and uncut velvet. From the Fischbach Collection.

09.50.1322 12½ x 22 in.

186 VELVET BROCADE, ITALIAN. EARLY XVII CENTURY.

GIFT OF LEON HIRSCH, 1911.

Yellow ground with design of small motives woven in purple velvet.

11.164 6 x 40 in.

187 VELVET BROCADE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Mulberry satin ground with set pattern of scrolls and bands in cut and uncut pile.

09.50.1323 17 x 21 in.

BAROQUE AND ROCOCO

XVII–XVIII CENTURY

188 LINEN DAMASK, GERMAN OR AUSTRIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue and white weave showing a walled city, figures, and crowned eagles with inscriptions.

09.50.1472 28 x 107 in.

180 BROCADE, SPANISH
XVI CENTURY

189 LINEN DAMASK, GERMAN OR AUSTRIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue and white damask pattern of scriptural subjects and inscriptions.

09.13.21 60 x 70 in.

190 LINEN DAMASK, GERMAN. XVIII CENTURY.

LENT BY MISS MARGARET TAYLOR JOHNSTON, 1906.

Blue and white damask pattern of the Resurrection and Jerusalem with inscriptions.

33 x 106 in.

191-197 DAMASK, ITALIAN. XVIII CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Seven large hangings of green silk damask with bold design of floral forms and scrolls.

L.1474.477, 483-487, 489

198 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Dress of yellow silk ground brocaded with stripes of corded white and small floral sprays.

11.60.222

199 COSTUME, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of white silk with hand-painted floral sprays.

L.1528.3

200 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Man's coat of blue-gray silk brocaded with scrolls and arabesques in gold and silver.

11.51.2

201 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Man's coat and waistcoat of mauve corded silk brocaded with small flower pattern in white.

11.51.4

202 DAMASK, FRENCH. XVII-XVIII CENTURY.

PURCHASE, ROGERS FUND, 1914.

Hanging of yellow satin damask with a design of large branching floral scrolls.

14.62.14 96 x 98 in.

203 COSTUME, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of gray silk woven in stripes brocaded with small floral sprays in white.

L.1528.6,7

204 BROCADE, FRENCH. EARLY XVIII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Green satin ground with vertical floral design and baroque bands in gray and polychrome.

08.161.4 41½ x 41½ in.

205-206 BROCATELLE, ITALIAN, VENETIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1914.

Hangings. Yellow ground with design in green. Central vase motive with formal baroque scrolls and floral forms. From the Sagrado Palace, Venice.

14.34 72 x 113 in.

207 BROCADE, ENGLISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Gray ground with design in lighter shade. Conventionalized floral forms. From the Fischbach Collection.

09.50.2487 20 x 24 in.

208 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Dress of yellow silk brocaded with floral sprays with white underspun design.

11.66.221

209 BROCADE, FRENCH. XVIII CENTURY.

LENT BY JULIAN CLARENCE LEVI, 1915.

Cover edged with silver lace. Cream-colored ground

with block design of landscape motives, combined with bird and animal forms woven in metal thread and neutral tints.

L.1522.1 47 x 62 in.

210 BROCADE, ENGLISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Similar to No. 206. From the Fischbach Collection.

09.50.2524 19½ x 24½ in.

211 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Dress of corded cream silk brocade with overspun design of floral sprays in colors.

11.51.9

212 VELVET BROCADE, ITALIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Green velvet ground with vertical design of rose sprays in silver and color.

08.109.12 36 x 48 in.

213 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cope hood: a pinkish mauve satin ground; vertical floral design brocaded in colors with metal thread. From the Fischbach Collection.

09.50.2619 16¾ x 26⅞ in.

214 BROCADE, FRENCH. XVII-XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Yellowish ground with large foliate pattern in crimson. From the Fischbach Collection.

09.50.2760 26 x 42 in.

215 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Man's waistcoat of cream satin of diaper pattern, brocaded with floral design in red and gold.

11.51.7

216 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Man's coat and waistcoat of cream-colored velvet with diaper pattern of minute rose sprays.

11.51.3

217 VELVET BROCADE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1913.

Mulberry satin ground with leafy scrolls in cut and uncut velvet pile of the same shade. Set motives woven in openwork.

13.204.12 12½ x 21 in.

218-219 DAMASK, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1913.

Pair of hangings in green satin damask. Bold design of foliated scrolls. From the Lydig Collection.

13.72.2. B, E; 13.73.1 62 x 114 in.

220 VELVET BROCADE, FRENCH. XVII-XVIII CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Gold ground with pattern in crimson cut and uncut pile. Design with central motive derived from palmette framed with foliated scrolls.

L.1460.17 30 x 52 in.

221 BROCATELLE, ITALIAN. LATE XVII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

White ground with bold pattern of symmetrically arranged floral forms in crimson.

L.1453.7 61 x 119½ in.

222 VELVET BROCADE, FRENCH. XVII-XVIII CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Gold ground with design in crimson cut and uncut pile. Balanced design of ornate scrolls and palmettes.

L.1460 31 x 55½ in.

223-224 VELVET BROCADE, ITALIAN, GENOESE. LATE XVII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1907.

Pair of gilt arm-chairs, French, period of Louis XIV, upholstered in red and yellow velvet brocade similar to No. 221.

225 COTTON WEAVE, GERMAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue ground, bold conventional design in gray. From the Fischbach Collection.

09.50.924 22 x 43½ in.

226 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Vertical banded design, ground alternately pink and yellow with damask pattern and floral arabesques in silver and green. From the Fischbach Collection.

09.50.2651 20½ x 30½ in.

227 BROCADE, FRENCH. LATE XVII CENTURY.

GIFT OF HENRY GOLDEN DEARTH, 1915.

Salmon pink ground, vertical floral design in silver and pale colors between serpentine bands.

15.140 20½ x 42½ in.

228 BROCATELLE, ITALIAN. LATE XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Woven in dull red and tan, originally with gilt. Large central motive of conventionalized floral form with foliated scrolls.

15.125.9 26 x 42 in.

229 BROCADE, ITALIAN (VENICE). XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Vertical bands, ground alternately silver and gold. All-over floral design in red and colors.

08.64.3 18 x 40 in.

230 BROCADE, FRENCH. EARLY XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Blue satin ground; formal flower and urn design in gray, framed in baroque bands. From the Fischbach Collection.

09.50.916 19 x 27 in.

231 BROCADE, ITALIAN, VENETIAN. XVIII CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Blue satin ground with a confused design of closely placed rococo scrolls and floral motives in pink and silver.

L.1460.27 42½ x 62½ in.

232 BROCADE, FRENCH. MIDDLE OF XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Square of yellow silk brocaded with floral sprays in color. From the Fischbach Collection.

09.50 24 x 24 in.

233 WOOL VELVET, NETHERLANDISH (UTRECHT?). EARLY XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1907.

Arm-chair, eastern French, Liège (?), upholstered in brocaded wool velvet, greenish tan in color, bold design.

234-235 LAMPAS, FRENCH. LATE XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Light blue satin ground, design in cream color; foliated scrolls springing from symmetrically placed urns supported by seated figures, amorini, and griffins.

09.194.29 44 x 105 in.

236 BROCADE, ITALIAN, VENETIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Tan ground of satin damask richly brocaded in silver and touches of green and pink.

15.52.3 39 x 80½ in.

230 BROCADE, FRENCH
EARLY XVIII CENTURY

237 WOOL WEAVE, FRENCH OR FLEMISH. FIRST HALF OF XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1907.

Arm-chair, period of Louis XV, upholstered in heavy wool and cotton velvet, of bold design in low white and two shades of blue. Much worn. From the Hoentschel Collection.

238 BROCADE, ITALIAN (?). XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Blue satin damask ground with rococo ornaments and floral sprays in gold and color.

15.52.2 41½ x 61 in.

239 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Yellow corded silk ground with bold floral design in silver with touches of pale color. From the Fischbach Collection.

09.50.1350 21½ x 21½ in.

240 BROCATELLE, FRENCH. XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1907.

Arm-chair, period of Louis XV, upholstered in brocatelle with a large damask pattern in yellow and tan. From the Hoentschel Collection.

241 BROCADE, FRENCH OR SPANISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Blue satin ground, brocaded in the same color with details. Embroidered in gold thread, individual motives, a castle, unicorn, and floral sprays, evenly distributed.

07.62.81 11 x 25½ in.

242 BROCADE, ITALIAN, VENETIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Blue ground of satin damask with rococo design in gold and silver overspun with floral sprays in bright colors.

15.52.4 38 x 51 in.

243 BROCADE, FRENCH. XVIII CENTURY.

LENT BY JULIAN CLARENCE LEVI, 1915.

Blue ground with small overspun motive in the same shade. The design, a shaped balustrade supporting a floral vase, parrot, and cage, is woven in bright colors.

L.1522.3 14 x 28 in.

244 BROCADE, ITALIAN, VENETIAN. FIRST HALF OF XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Blue ground with baroque design in dull pink and gold.

L.1453.15 26 x 27 in.

245 BROCADE, ITALIAN, VENETIAN. XVIII CENTURY.

LENT BY H. OOTHOUT MILLIKEN, 1915.

Green satin ground alternating with narrow cream stripes, damask pattern, floral design in ecru and silver.

L.1538.1 41 x 42 in.

246 BROCADE, ITALIAN. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dull pink ground with vertical floral pattern in gold and colors.

L.1453 38 x 48 in.

247 BROCADE, ENGLISH (?). XVIII CENTURY.

PURCHASE, ROGERS FUND, 1913.

Black satin ground, floral and animal design in gray and polychrome.

13.204.18 12 x 14½ in.

248 BROCATELLE, FRENCH. EARLY XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1906.

Cream ground, formal floral design and leaf scrolls in crimson with touches of blue green and yellow.

06.946 24 x 39 in.

249 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cream satin ground, bold floral design in colors. From the Fischbach Collection.

09.50.2508 20 x 20½ in.

250 BROCADE, ITALIAN. XVIII CENTURY.

LENT BY MRS. EDWARD ROBINSON, 1915.

Hanging of cream ground with serpentine lanceolate leaf motive in gold and delicate colors. Underspun pattern in silver.

L.1542.4 44½ x 118 in.

251 BROCADE, FRENCH. XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1909.

Stool, upholstered in silk stuff of flower and fruit pattern in light colors. From the Hoentschel Collection.

252 JARDINIÈRE VELVET, ITALIAN, GENOESE. EARLY XVIII CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Ecru satin ground with a symmetrical design of branching floral forms and leaves in green and polychrome. Genoa was famous for velvets of this type during the seventeenth and eighteenth centuries.

L.1474.299 23 x 38¼ in.

253 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cream silk ground with overspun design. Lattice and flower design in colors. From the Fischbach Collection.

09.50.2503 20½ x 22½ in.

254 VELVET BROCADE, FRENCH. XVIII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1907.

Arm-chair, period of Louis XV, upholstered in red silk velvet, boldly brocaded. From the Hoentschel Collection.

255 CHASUBLE, ITALIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Red ground with pattern of conventionalized wheat heads in ecru.

08.161.3 31 x 47 in.

256 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1913.

Cream corded silk ground with overspun design in gold and colors of naturalistic blossoming trees.

13.204.62 42½ x 82 in.

257 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

White corded silk ground with overspun design. Floral sprays in color. From the Fischbach Collection.

09.50.2526 22 x 24 in.

258 BROCADE, FRENCH. EARLY XVIII CENTURY.

LENT BY BASHFORD DEAN, 1915.

Fragment; bold design of pointed leaves woven in silver and red.

L.1517.1 7½ x 26½ in.

259 COSTUME, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of white silk brocade, serpentine bands with floral sprays in gold and bright colors. Trimmed with gold lace.

L.1528.4, 10

260 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Waistcoat of gray corded silk with underspun design. Brocaded with large floral pattern in gold and silver.

11.51.6

261 BROCADE, FRENCH. XVIII CENTURY.

LENT BY V. EVERIT MACY, 1910.

Cope, cream corded silk ground with damask pattern. Designs of circles and floral sprays in gold, silver, and colors.

L.631.2 53 x 116 in.

262 BROCADE, ITALIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1912.

Dull pink ground brocaded in silver and touches of color. Design of angels playing musical instruments.

12.55.3 15 x 18¼ in.

263 BROCADE, ITALIAN OR SPANISH. XVIII CENTURY.

LENT BY MRS. EDWARD ROBINSON, 1915.

Dull green ground with naturalistic floral pattern in gold, silver, yellow, and other colors.

L.1542.1 59 x 84 in.

264 BROCADE, FRENCH OR SPANISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1907.

Apricot satin ground, with overspun floral design. Birds, dogs, and flower motive brocaded in gold thread.

07.62.80 11 x 19 in.

265 BROCADE, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1914.

Dalmatic, yellow corded silk ground with formal floral leaf design in silver, framed in bands of arabesques edged with lace designs.

L.1453.190 38 x 82 in.

266 BROCADE, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1914.

Chasuble; yellow corded silk ground with formal floral leaf design in silver, framed in bands of floral arabesques edged with lace designs.

L.1453.20 41 x 106½ in.

267 BROCADE, FRENCH. XVIII CENTURY.

LENT BY MRS. EDWARD ROBINSON, 1915.

Gold ground with overspun pattern and small floral sprays in color.

L.1542.2 10 x 35 in.

268 BROCADE, FRENCH. XVIII CENTURY.

LENT BY V. EVERIT MACY, 1910.

Cope. Cream-colored silk damask ground with design of vertical serpentine bands and floral sprays in gold and colors.

L.631.1 57 x 113 in.

269 COSTUME, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Man's waistcoat of corded blue silk with white stripes, brocaded with floral sprays in bright colors and silver.

11.51.8

270 COSTUME, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of blue silk woven in stripes, brocaded with a pattern of floral sprays and serpentine lacy bands in polychrome and silver.

L.1528.5

271 BROCADE, FRENCH (?). XVIII CENTURY.

LENT BY H. OOTHOUT MILLIKEN, 1915.

Dark blue ground with conventionalized floral forms, rather Chinese in character, in metal thread.

L.1538.2 24 x 26 in.

272 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1913.

White corded silk ground with overspun design in satin, all-over design of floral arabesques in gold.

13.204.38 20 x 21 in.

273 BROCADE, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Corded gray ground brocaded with flowers in silver and colors. From the Fischbach Collection.

09.50.2552 20½ x 30 in.

274 BROCADE, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of white silk brocaded with floral bouquets in

bright colors. This costume appears to have been made in the first half of the nineteenth century from old material.

L.1528.8,9

275 BROCADE, FRENCH. XVIII CENTURY.

LENT BY MRS. ARCHIBALD G. THOMSON, 1915.

Dress of yellow satin brocaded in white, with floral sprays in bright colors. This costume appears to have been made in the first half of the nineteenth century from old material.

L.1528.2

276 DAMASK, FRENCH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

White satin ground with damask arabesque pattern. Floral motives in gold, pink, and green. From the Fischbach Collection.

09.50.2511 19 x 23 in.

277 COURT COSTUME, RUSSIAN. XIX CENTURY.

PURCHASE, ROGERS FUND, 1911.

Cloth of silver brocaded with large floral and fruit patterns in bright colors and gold, in the style of Louis XV.

11.50.10

278 CHILD'S COSTUME, ITALIAN. XVII CENTURY.

GIFT OF P. W. FRENCH AND CO., 1915.

Purple satin ground, brocaded with lattice design of intersecting ogival form in gold.

15.60.1-2 29½ x 31½ in.

279 SATIN DAMASK, ITALIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1914.

Woven in crimson with a bold design of foliated scrolls.

14.62.16 81 x 100 in.

III. NEAR EASTERN TEXTILES

THROUGHOUT the Christian era the surpassing excellence of the woven stuffs produced in those Asiatic regions termed the Near East, has been proverbial among European peoples. The skill of the Oriental weavers, however, long antedates the beginning of the Christian faith; for the Babylonian and Assyrian kings hung the walls of their mud-built palaces with woven stuffs of great splendor, and dressed themselves, as has already been said, in richly ornamented garments. A region so skilled in the use of the loom could not wholly forget the art, no matter what political changes and invasions of other races time might bring about, and from the beginning of history down to the present day mastery of weaving has remained a permanent possession of the countries centering about the Tigris and Euphrates.

The first great phase of that eastern weaving to leave a direct imprint on the textile art of Europe took place under the Sassanian Empire between the third and sixth centuries of our era, when Sassanian stuffs were exported in quantities to Rome, where they were prized to such an extent that the busy looms at Alexandria are thought by some to have taken to copying the Oriental models in order to supply the demand of the luxurious and decaying Mediterranean civilization. Later, with the rise of Persia as a nation, Iranian stuffs supplied motives and designs to Byzantine weavers, as is stated in Chapter I, while the actual materials made in the Moslem East during the time of

Romanesque art in Europe penetrated to most distant regions, where such stuffs were considered almost as precious as the sacred relics of which they formed the wrappings.

Many pieces of these fabrics have been preserved to us as vestments and relic veils, and are included in the treasures of great cathedrals such as Vich in Spain and Sens in France, while others have been taken from the bodies of dead priests and saints, which later generations have not hesitated to unbury. Some of these rare and valuable old Persian stuffs are included in this exhibition as loans from Cooper Union, which has other and still finer examples than are shown here. However, the great majority of Near Eastern textiles now displayed were made after the later part of the fifteenth century, a period which marks one of the first divisions of the Near Eastern arts into the various national styles which were closely followed out for the next three hundred years, until the final decay of native crafts two generations ago.

At this time the art of India, which for reasons of arrangement is placed first in this division of the catalogue, had not yet made an impression on the outside world, and it is only from the later half of the sixteenth century through the seventeenth that Indian weaving won a high place for itself as of international importance. At the beginning of this period Persian influence was paramount and Indian stuffs were not strongly national, but under the Moghul sovereigns the imperial looms at Lahore began to produce rugs and velvets of individual design and remarkable workmanship. In texture, Indian weavings of this period are superb, and nothing can exceed the soft perfection of the two velvets lent, one by Mr. George Blumenthal, the other by Mr. Mortimer L. Schiff. They are both made in bordered designs similar to those of rugs and were probably intended either as hangings or as superfine state carpets to be looked at and not walked upon. The exhibition includes a number of the gold brocades and figured veilings still produced in India, with a quality found only in a living art jealous of its traditions. The gold sari, or woman's garment, of nineteenth-

century workmanship, lent by Mr. Robert W. de Forest, is a particularly good example of the type.

Persian weaving, which follows Indian in the arrangement of the exhibition, was, as has been said, of earlier importance in its relation to the western world. The older textile designs of fully developed Persian art show a happy combination of Chinese irregularity of pattern with ancient Sassanian motives taken from the chase, worked out with an imaginative quality and a poetic grace which are the peculiar attributes of Persian design. These so-called hunting or garden brocades, where human figures, animals, trees, and flowers make up the charming pattern, are represented in the exhibition by a remarkable group, coming partly from Cooper Union and partly from the permanent collection of the Museum. More conventionally patterned gold and silver brocades of the same period—the sixteenth century—are also shown in considerable number; while the velvets, especially the cope belonging to the Museum and the chasuble from Pratt Institute, illustrate the achievements of Persian weavers in this technique.

A region where Persian influence has always been the vitalizing force among the arts is Asia Minor, or Anatolia, with which Syria is often grouped. From the time of the Crusaders it has been famous as the source of splendid stuffs; the word damask is derived from Damascus, whence all especially rich materials were thought to come, just as the word muslin, from Mosul, in Mesopotamia, grew to mean a particularly fine-woven kind of fabric. The fine Asia Minor brocades in which red and gold play so prominent a part, differ from contemporary Persian stuffs in design and color rather than texture. They, like the familiar "Rhodian" faience of the region, show a varied combination of a few motives, of which the tulip, eglantine, hyacinth, and pink are the chief elements. Human figures and animals are not used, in obedience to strict interpretation of Islamic law, and such stuffs are often grouped under the name Ottoman, as the most typical and direct productions of Mohammedan rule at Constantinople. The magnificent velvets of the

region, which rank among the chefs d'œuvre of design, were exported to Europe in great quantities from the end of the fifteenth century. They were used for garments, vestments, and hangings, and Italian artists of the time painted such stuffs over and over as a most decorative feature of their pictures. Similar materials were probably made in North Italy and the question as to whether certain patterns are of Venetian or Anatolian weave is probably unanswerable. The manufacture of these velvets in Asia Minor centered at Scutari, although there were other active looms in the region; while gold brocades are oftenest described as being made at Broussa and Damascus, although these, too, were woven elsewhere as well. The group of Asia Minor velvets shown in the exhibition is very exceptional and comprises three collections, besides that of the Museum—those of Mrs. Charles T. Barney, Pratt Institute, and the late Theodore M. Davis.

Another strain of Mohammedan civilization, the history of which is most interesting to follow, began with the invasion of Christian Egypt by the Arabs in the eighth century of our era. From there the conquerors, amalgamated with the Berbers under the name of Moors, passed to northwestern Africa, whence they crossed to Spain and established the civilization known as Hispano-Moresque, which continued until the fall of Granada in the fifteenth century. Here the Prophet's strictures against the representation of living things were strictly observed, and Hispano-Moresque weaving shows the same general geometrical character found in Cairo work and in that which the kindred Saracens produced in Sicily. Moorish bands, stars, and interlacings were woven with wonderful fineness and are still continued in their traditional arrangement by North African tribesmen of today. The influence of such patterns on Spanish art is obvious, both in the love of intricate design, found in so much later Spanish weaving, and in the prodigal use of rather harsh colors, among which red and yellow figure prominently. The exhibition contains a number of early fragments and larger specimens of somewhat later Hispano-Moresque weaving, the

more important being several very old pieces from Cooper Union.

The penetrative force of Near Eastern art is shown by the two Polish sashes displayed side by side with a very similar Persian specimen. The soft-colored and luxurious weaves of seventeenth-century Persia and India were highly valued in Poland, as is shown by the so-called Polish carpets, which, though really of Oriental manufacture, were long thought to be Slavonic in origin because of the numbers found in Poland. Sashes such as the Slav noblemen used for girdles were brought from the East and later in the eighteenth century were produced in Europe, both by imported Oriental workmen and by native weavers. If many of these sashes were not signed in the border with the names of the makers, Pascalis or Sluck, they might be mistaken for the Indo-Persian girdles represented in portrait miniatures of Indian princes, specimens of which are in the Alexander Smith Cochran Collection. The Museum owns a dozen or more of these Polish and Russian sashes, but because of their similarity they are not exhibited at this time.

INDIAN

280 VELVET, INDIAN. 1600-1650.

LENT BY MORTIMER L. SCHIFF, 1915.

Hanging in design of prayer rug. Gray-brown field with green border between two narrow bands of red. Conventionalized floral sprays in dull colors.

Medallion with inscription: *Subhani Rabbi el Ala bi hamdihi*—Praise to my God the Most High and Exalted.

L.1524 39 x 57 in.

281 PRAYER RUG, INDIAN. 1600-1650.

LENT BY GEORGE BLUMENTHAL, 1915.

Crimson ground with bordered rug pattern of foliated scrolls and corner quadrants woven in shades of green and tan.

L.1530.2 61 x 96 in.

282 GOLD BROCADE, INDIAN. XVIII-XIX CENTURY.

LENT BY ROBERT W. DE FOREST, 1915.

Sari. Gold ground with design in blue, green, red, and silver; central lattice field with border of peacocks in medallions between floral bands; end borders. The sari is the outer robe worn by Indian women.

L.1535 70 x 139 in.

283 GOLD BROCADE, INDIAN. XIX CENTURY.

PURCHASE, KENNEDY FUND, 1915.

Jama or full-dress coat. Gold ground with small diaper pattern outlined in red. This fabric is often termed "kincob."

15.95.142 Length, 53½ in.

284 BROCADE, INDIAN. XIX CENTURY.

PURCHASE, KENNEDY FUND, 1915.

Coat. Ground of purple-red silk with palmettes and smaller motives woven in gold.

15.95.141 Length, 51 in.

285 BROCADE, INDIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Cover with border. Cloth of silver woven in red and blue, spiral tracery with delicate floral forms.

08.109.11 25 x 54 in.

PERSIAN

286 SATIN BROCADE, PERSIA, POSSIBLY ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Crimson satin ground powdered with gold crescents in groups of three, inclosing three balls. The crescents, wrought in gold, are charged with a floral variant of the Chinese cloud motive in blue.

cf. Coll. Kel., pl. 28 (1).

08.109.2 10 x 37½ in.

287 SILK BROCADE, PERSIAN. XVI CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Woven in red and white with a figural design illustrating a favorite romance of Persian poets, the Princess Laila and the Poet Majnun, the Romeo and Juliet of eastern poetry. The scene portrays the meeting of the lovers in the desert, where the Princess, searching for Majnun, finds him exhausted by the wayside, an episode described by Hatifi, the Persian poet, in the following lines:

"So wasted, worn, and changed with care
His mind a void, himself forgot,
The hapless victim of despair—
Even she, the True One, knew him not."

Ill. Badia Coll., pl. IV, 141; cf. Errera, No. 264; Martin, Figurale persische Stoffe, pl. VII.

L.1533.29 12½ x 13 in.

288 BROCADE, PERSIAN. XVI CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Black ground with figural design woven in dull shades of yellow and tan. Illustration of a verse from the same romance, referring to the return of Laila. The verse reads:

"When the camel driver carries Laila away from Hai, who can restrain Majnun from following her?"

The lettering on the camel's trappings reads: the upper one, *Mashallah,* May God bless; the lower, *Mashallah Ziyaret:* God bless the visit.

The drawing is in the style of the Persian miniature painters of the School of Sultan Muhammad, pupil of the master Behzad, who lived in the first half of the sixteenth century.

L.1533.17 11 x 25½ in.

289 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Yellow satin ground with design of figures, animals, birds, cypress trees, and branches of plum blossoms in dull shades of blue, green, and red, outlined with pink.

308 BROCADE, PERSIAN
XVII CENTURY

287 SILK BROCADE, PERSIAN
XVI CENTURY

Lent by the Museum for the Arts of Decoration at Cooper Union

Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

A brocade of this pattern was shown in the Munich Exhibition of Mohammedan Art, in 1910.

Ill. Muhammedanischer Kunst, pl. 199, and Coll. Kel., pl. 27.

08.109.3 14½ x 40 in.

290 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Black satin ground with figure design of turbaned men with game, woven in tan and dull pink.

Ill. Coll. Kel., pl. 25.

08.109.17 13 x 16 in.

291 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of green brocade with figural design in tan.

09.225.3 5½ x 7½ in.

292 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of green satin brocade with design of writhing dragons in white, outlined with black, derived from a Chinese original.

cf. Von Falke, No. 613; Martin, Figurale persische Stoffe, pl. VI.

09.225.1 5 x 9½ in.

293 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment of figural stuff with border. Tan ground with design in green, red, and blue.

09.225.2 5 x 7 in.

294 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Gold ground with a design in dull tones of warring birds and beasts alternating with parrots on floral sprays.

08.109.19 4¼ x 6 in.

295 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Fragment of figural stuff woven in yellow and tan with design outlined in black. Two figures, musicians. Inscription: "Abdullah the servant of God."

08.109.18 6 x 7 in.

296 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1909.

Fragment. Crimson ground with medallion and two figures, one offering a dish of fruit.

cf. Martin, Persische Prachtstoffe, Fig. 6.

09.225.4 3½ x 7 in.

297 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1906.

Two fragments. Gray satin ground with design of figures and blossoming plum branches. Slave offering dish of fruit to figure robed in blue.

06.1197.1-2 4½ x 7 in.

298 VELVET BROCADE, PERSIAN (?). XV-XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Front half of a chasuble. Yellow ground with surface thread of gold. Floral design in black velvet, the centers of the flowers in silver. The floral motive suggests the influence of a Chinese model.

L.1531.1 26½ x 54 in.

299 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1907.

Whitish silk ground with a graceful pattern of individual plant motives wrought in silver and gold, with touches of green and gold silk.

07.62.71 7½ x 17 in.

300 VELVET, PERSIAN. XVI CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

289 BROCADE, PERSIAN
XVI CENTURY

Blue ground with floral sprays in tan and white. A similar piece in the Museum collection.

Coll. Badia, No. 277. cf. Lessing, pl. 16, No. 3.

L.1533.5 7 x 8 in.

301 BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Purple ground with device in green and gold. The pattern has a central stalk with compactly arranged leaves and buds branching horizontally from either side.

Cox, pl. 33, 1.

08.109.13 11 x 22 in.

302 VELVET BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, ROGERS FUND, 1912.

Tan ground with a vertical pattern of conventionalized plant forms in browns and greens, with details in gold and silver, outlined in black.

12.72.5 27 x 45 in.

303 BROCADE, PERSIAN, POSSIBLY ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Dark blue satin ground with design in gold. A reversed arrangement of conventionalized tulip forms and lanceolate leaves which spring from the base of the tulip at an acute angle, dividing the pattern into horizontal bands.

cf. Coll. Kel., pl. 50, No. 2.

15.125.2 17½ x 21½ in.

304 VELVET BROCADE, PERSIAN. XVI CENTURY.

PURCHASE, HEWITT FUND, 1911.

Cloth of gold with design of formal floral sprays, birds, and butterflies in tan, red, and blue, outlined with indigo and woven in cut pile.

cf. Von Falke, No. 611.

11.134.1 13¼ x 14½ in.

305 FRAGMENT OF RUG, PERSIAN (HERAT). XVI CENTURY.

LENT BY DR. DENMAN W. ROSS, 1915.

Design of palmettes in colors on a tan ground. Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

L.1524.4 14½ x 35½ in.

306 COPE, VELVET BROCADE, PERSIAN. FIRST QUARTER OF XVII CENTURY.

PURCHASE, ROGERS FUND, 1914.

Cloth of gold with pattern of floral sprays in high velvet pile woven in rich tones of brown and gray, with touches of blue-green and yellow. The pattern outlined in indigo.

A companion piece to this was exhibited in the Munich Exhibition of Mohammedan Art, 1910.

Ill. Sarre and Martin, Meister. Muhammed. Kunst, vol. 3, pl. 202. cf. Bulletin, M. M. A., vol. IX, 1914, p. 147.

14.67 Length, 54 in.

307 BROCADE, PERSIAN. EARLY XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Gold ground with a set pattern of blossoming plant forms, woven in pink and green. Showing Indian influence.

cf. Coll. Kel., pl. 65, No. 3.

15.126.4 22½ x 54 in.

308 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1910.

Cloth of gold and silver woven with pastel shades of silk. The motive of the design is a huntsman taking aim from the branches of a tree at two lions attacking his horse.

10.166 29 x 54 in.

309 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Cloth of gold with design of warring birds and beasts

284 BROCADE, INDIAN
XIX CENTURY

306 VELVET BROCADE, PERSIAN
FIRST QUARTER OF XVII CENTURY

344 GOLD BROCADE, ASIA
MINOR
XVI CENTURY

in pastel shades, with touches of dark blue. The phoenix or *fonghoang* attacking the fleeing rabbit is a distinctively Chinese motive. From the Fischbach Collection.

09.50.1111 6½ x 9¾ in.

310 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Dark purple ground; pattern in gold with touches of red and blue. Serpentine branches of tulip and rose sprays.

Ill. Cox, pl. 33, No. 2. cf. Coll. Kel., pl. 61, No. 2.

15.126.3 6¾ x 11½ in.

311 BROCADE, PERSIAN(?). XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Cloth of silver with a set pattern of a conventionalized leaf form, outlined in blue and tan.

15.125.8 12 x 13½ in.

312 VELVET BROCADE, PERSIAN. XVII CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Cloth of gold with a set design of butterflies and five-lobed leaf forms having a surface pattern of floral motives in blue, red, and green, woven in cut pile.

Coll. Kel., pl. 97, No. 2.

L.1474.300 13½ x 52 in.

313 BROCADE, PERSIAN. XVII CENTURY.

GIFT OF W. R. VALENTINER, 1909.

Crimson ground with symmetrical arrangement of conventionalized floral sprays in gold with touches of green.

09.101.1 13¾ x 38½ in.

314 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson ground with serpentine floral sprays and small palmettes in gold and blue.

15.87.2 12½ x 25 in.

315 BROCADE, PERSIAN. XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Blue ground with a vertical arrangement of conventionalized floral sprays in gold, with touches of black and pink.

08.109.9 12½ x 18 in.

316 BROCADE, PERSIAN. XVII CENTURY.

EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.

Fragment with border. Cream-colored ground with typical Herat design of palmettes and leafy scrolls woven in pastel shades.

91.1.25-a 13½ x 34 in.

317 BROCADE, PERSIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Dark blue ground with a small pattern of set floral motives, fish, and pairs of birds.

08.197.4 16 x 22 in.

318 BROCADE, PERSIAN. XVIII CENTURY.

EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.

Dark gray satin ground with set design of individual palm leaves in red and gold.

91.1.7 10½ x 25 in.

319 BROCADE, PERSIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Tan ground with design in shades of blue-green and red. Court scene with dancer.

08.173.5 20 x 29 in.

320 BROCADE, PERSIAN. XVII-XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Sash woven in a striped design with border of blossoming plant forms. See text, also Nos. 383, 384.

15.70.2 23 x 180 in.

ASIA MINOR

321 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Crimson velvet ground; ogival bands with lanceolate leaves and crowns at points of intersection. Central device, tulip form with pointed crown and curled leaves.

Ill. Von Falke, No. 604; cf. Errera, No. 222; Coll. Kel., pl. 83, No. 1.

L.1474.291 25 x 66 in.

322 VELVET BROCADE, ASIA MINOR. EARLY XVI CENTURY.

GIFT OF P. W. FRENCH & CO., 1912.

Crimson velvet ground. Set pattern of fanlike device in tan with red veinings.

12.144.1 24 x 24 in.

323 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Crimson velvet ground with palmettes of lanceolate leaves and central cone motive in silver. A similar velvet from a Sultan's dress, dated about 1560, is preserved in the Imperial Treasury at Constantinople.

cf. Martin, Oriental Carpets, p. 288.

L.1460.31-32 51 x 62 in.

324 VELVET BROCADE, ASIA MINOR. EARLY XVI CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Rose red ground with Turkish variant of the Italian pomegranate pattern, woven in silver. Similar to No. 321.

cf. Von Falke, vol. 2, No. 604; Errera Collection, Brussels, No. 222; Coll. Kel., pl. 83.

L.1474.290 25⅛ x 33⅞ in.

325 VELVET BROCADE, ASIA MINOR OR ITALIAN. LATE XV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Crimson velvet ground with graceful design of arabesque scrolls and pointed leaves wrought in gold. This pattern is of Near Eastern origin, but velvets of similar design were made in Venice to compete with the trade of the Levant.

cf. Cole, Fig. 74; Cox, pl. 50, No. 2.

12.49.5 25 x 102½ in.

326 VELVET BROCADE, ASIA MINOR. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Crimson velvet ground. Design of three balls and conventionalized tiger stripes in metal thread. The motive of the three balls was very common in Turkey in the sixteenth century. The tomb of Selim II in Stamboul is covered with brocades bearing this design, while on faience tiles in the time of Sultan Ahmed they appear alone or with the tiger stripes. These devices were used only in imperial mosques, as they seem to have been imperial prerogatives. There are two panels of such tiles in Wing E, Room 13. The ball motive appears much earlier in Chinese silks found in Egyptian tombs; while in the beginning of the fifteenth century it was used on the coins of Timur and as a decoration of his great buildings in Samarkand. Perhaps it was after his conquest of the Turks in 1402 that this symbol of imperial power became usual in the Near East.

Similar pieces in the Victoria and Albert Museum (Section Oriental, No. 356) and in Brussels.

cf. Errera, No. 137; Martin, Fig. 326.

08.109.23 24½ x 27¾ in.

327 VELVET BROCADE, ASIA MINOR. XVII CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Crimson velvet ground with fanlike device in cream-colored satin charged with sprays of tulips and carnations, in red and green; smaller leaf motives in metal thread.

325 VELVET BROCADE, ASIA MINOR OR ITALIAN
LATE XV CENTURY

cf. Von Falke, 606; Coll. Kel., 93, No. 2.
L.1474.307 24½ x 57 in.

328 VELVET BROCADE, ASIA MINOR. XVIII CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Rose red ground with conventionalized floral sprays in red, green, and metal. Bordered field and ends.
L.1474.294 26 x 53 in.

329 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson velvet ground with design of broad ogival bands in tan, originally metal thread, framing a central palmette of lanceolate leaves and branching tulip sprays.
15.138.1 25 x 61 in.

330 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Crimson ground with bold design of large fan-shaped device and lanceolate leaves woven in cloth of silver with crimson veining.

A similar piece in the Errera Collection, No. 273, and in the Dresden Museum; see pl. 12, No. 1.
L.1460.33,34 48 x 54 in.

331 BROCADE, ASIA MINOR OR PERSIA. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Blue ground with formal arrangement of reversed lanceolate leaves on serpentine stem, in gold outlined with white.
08.109.4 26 x 58 in.

332 BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson satin ground with design of vertical serpentine bands of floral ornament and branches of palmette and

lanceolate leaves wrought in gold with superimposed floral motives in red, green, and blue.

15.125.9 25½ x 52 in.

333 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Red ground with bold design and palmettes in gold; conventional floral forms and the three-ball motive, in green and silver. cf. No. 326.

cf. Coll. Kel., pl. 87, No. 2.

15.114 24 x 56 in.

334 BROCADE, ASIA MINOR (?). XVI CENTURY.

PURCHASE, ROGERS FUND, 1912.

Green velvet ground with a formal arrangement of conventionalized tulips and lanceolate leaves wrought in silver and green.

12.49.6 47½ x 103½ in.

335 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Ground of dull pink satin with a bold design of ogival bands framing a central cone motive surrounded by balls wrought in metal thread with touches of green.

cf. Cox, pl. 55, No. 2; Lessing, pl. 318.

L.1531.3 24 x 59 in.

336 VELVET BROCADE, ASIA MINOR. EARLY XVI CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Crimson ground with design of formal leaf panels inclosing a fanlike device of conventionalized floral forms woven in gold, with traces of gray velvet ground.

L.1460.30

337 VELVET BROCADE, ASIA MINOR. XVII CENTURY.

PURCHASE, ROGERS FUND, 1908.

Gray uncut velvet ground with ogival pattern in cream-colored satin inclosing conventionalized tulip forms.

08.109.22 24 x 63 in.

336 VELVET BROCADE, ASIA MINOR
EARLY XVI CENTURY

Lent by Mrs. Charles T. Barney

338 SATIN BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Crimson ground with serpentine stems of lanceolate leaves and tulips in blue, white, and yellow.

cf. Coll. Kel., pl. 52.

08.109.25 27 x 72 in.

339 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Blue-black ground of velvet with a delicate scroll tracery in red and bold ogival bands with lanceolate leaves framing central medallion in metal thread.

cf. Lessing, pl. 318; Cox, pl. 55, No. 2.

L.1531.4 24½ x 62 in.

340 COAT IN SILK TAPESTRY, SYRIAN. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Woven in two shades of brown and silver with details in dull blue and pink. Design of stripes and rhombic pattern.

15.37 Length, 36 in.

341 COAT IN SILK TAPESTRY, SYRIAN. XVIII CENTURY.

LENT BY DR. DENMAN W. ROSS, 1915.

Similar to No. 340, but in brighter colors. Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

L.1520.6 Length, 36 in.

342 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Tan ground with bold design in metal thread of ogival bands and interlacing tulip sprays framing a central palmette. Exhibited in the Historical Exhibition of Textiles at Paterson.

cf. Lyons, pl. 26, No. 2.

15.138.2 24 x 50 in.

343 BROCADE, ASIA MINOR. XVII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1906.

Chasuble; red ground, formal design of palmettes and lanceolate leaves in cloth of gold outlined in blue and white.

06.1210 27½ x 78 in.

344 GOLD BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1912.

Man's coat, cloth of gold with floral sprays and undulating bands in red, blue, and green.

12.127 53½ x 54½ in.

345 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Crimson velvet with large fields of blue in pointed ovals forming a background for a surface pattern of bold scrolls in metal thread outlined in red.

Ill. Cox, L'Art decorer les tissus, pl. XXVI, No. 7.

L.1531.6 18 x 59 in.

346 VELVET BROCADE, ASIA MINOR. XV-XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Crimson velvet ground with ogival pattern of pointed leaves inclosing small central cone device in five-lobed leaf form of blue scrolls. This fabric may possibly be Venetian work influenced by the Orient. The conventional five-lobed leaf outline framing the central device is a recurrent motive in Italian weaves of the middle of the fifteenth century.

L.1531.2 25 x 45 in.

347 BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Crimson satin ground with a bold ogival pattern of pointed arabesque leaves, framing a central medallion woven in metal in green velvet background, the red satin ground appearing in a surface pattern in delicate scrolls.

Brocades of this type may be Venetian adaptations of Oriental patterns.

cf. Errera, No. 158.

L.1531.7 25 x 43½ in.

348 VELVET BROCADE, ASIA MINOR. XVII CENTURY.

GIFT OF J. PIERPONT MORGAN, 1906.

Striped weave, in pink, blue, and cream.

06.947 60 x 65 in.

349 VELVET BROCADE, ASIA MINOR. XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Red velvet ground with design of formal cypress trees alternating with tulip and carnation motives.

15.126.5 20½ x 49 in.

350 VELVET, ASIA MINOR. XVI CENTURY.

LENT BY PRATT INSTITUTE OF BROOKLYN, 1915.

Green velvet ground with ogival pattern of interlaced bands and tulip branches inclosing central cone motive in tan, originally metal thread.

L.1531.5 26 x 48 in.

351 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

GIFT OF P. W. FRENCH & CO., 1912.

Green velvet ground, design originally woven in silver. Ogival bands inclosing ball motive, with crescent at intersection framing central palmette motive charged with tulips and carnations.

Ill. Cox, pl. 30, No. 2; Lyons, pl. XXVI, No. 3.

12.144.2 20½ x 48 in.

352 SILK BROCADE, ASIA MINOR. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Striped weave of gold, silver, and red with closed crescents in colors arranged in groups of three.

15.125.7 6 x 16½ in.

353 VELVET BROCADE, ASIA MINOR. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson velvet ground with the three-ball motive combined with that of the conventionalized tiger stripe. cf. note, No. 326.

15.125.6 10 x 27 in.

354 BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Cloth of gold with design of pointed ovals in crimson and blue, Cufic inscription, and Chinese flame motive.

08.109.10 14 x 49 in.

355 SATIN BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Crimson satin ground with palmettes in cloth of silver bordered with blue, inclosed in a framework of arabesques combined with Chinese cloud device.

Coll. Kel., pl. 36.

cf. 08.109.24 14¾ x 54 in.

356 SILK BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Crimson satin ground with ogival banding in silver, overspun with sprays of pomegranates and tulips in red, green, and yellow, inclosing palmettes of floral forms.

cf. Coll. Kel., pl. 42 (2).

08.109.5 19 x 50½ in.

357 BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Red satin ground. Pattern woven in gold with touches of blue and green; design of leaves springing from pomegranate buds and framing palmettes charged with floral forms.

15.125.5 10¾ x 28¾ in.

358 SATIN BROCADE, ASIA MINOR (BROUSSA). XVI CENTURY.

LENT BY DR. DENMAN W. ROSS, 1915.

Green satin ground, with floral pattern woven in red, green, and silver.

L.1520.5 11 x 16 in.

359 BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1915.

Cloth of gold with design of pointed oval fields in crimson and green.

15.87.1 10 x 25½ in.

360 VELVET BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Crimson ground with set pattern of disks of cloth of silver inclosing floral forms and crescents in red and green. End borders.

cf. Cox, pl. 32, No. 2; Coll. Kel., pls. 89 (1); 90 (2).

L.1474.292 26 x 48 in.

361 VELVET BROCADE, ASIA MINOR. EARLY XVI CENTURY.

LENT BY THE ESTATE OF THEODORE M. DAVIS, 1915.

Crimson velvet ground with a bold design of large seed cones, woven in metal thread on yellow.

L.1474.297 25⅝ x 45⅞ in.

362 BROCADE, ASIA MINOR. XVI CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Red ground. Ogival framework and inclosed palmette form in silver charged with arabesque and floral vine in blue. Crescent forms arranged in groups of three.

Ill. Badia Coll., pl. XXV, No. 146.

L.1533.4 13½ x 25 in.

363 BROCADE, ASIA MINOR. XVI-XVII CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson satin ground with design of serpentine

branches with reversed leaves woven in tan and blue, outlined with white.

15.125.3 14 x 21 in.

364 BROCADE, ASIA MINOR. XVI CENTURY.

PURCHASE, ROGERS FUND, 1908.

Ogival framework in red inclosing medallions charged with carnations and hyacinths on field of gold.

Ill. Coll. Kel., pl. 36, No. 1.

08.109.6 24 x 40 in.

SARACENIC AND HISPANO-MORESQUE

365 BROCADE, SARACENIC. XIV-XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Blue silk ground with design of crescents in silver.

Ill. Errera, No. 66; cf. Lessing, pl. 56 (d).

L.1533.13 6¼ x 11¼ in.

366 SILK WEAVE, HISPANO-MORESQUE. XIII CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Striped fabric, with bands of Neskhi inscriptions in gray on red, alternating with bands of dark blue, edged with tan. Fragment of the mantle of Doña Leonor de Castro, second wife of Don Felipe, fifth son of San Fernando, first archbishop of Seville. It was discovered in the tomb of this Infanta, which still exists at Villarcasar de Sirga in the province of Palencia, Spain.

Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

Ill. Errera, No. 18; cf. Coll. Kel., pl. 21, No. 1.

L.1533.15 8 x 16 in.

367 SILK WEAVE, HISPANO-MORESQUE. XIII CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Striped fabric with bands of Neskhi inscription, white

368 SILK AND COTTON WEAVE, HISPANO-MORESQUE
XIV CENTURY

Lent by the Museum for the Arts of Decoration at Cooper Union

on black, alternating with bands of ornament in red. Cut in the form of a cope hood.

Interesting as showing the use of pagan stuffs with Koranic inscriptions for the making of vestments in the Christian church. Exhibited in the Historical Exhibition of Textiles in Paterson, 1915.

cf. Von Falke, No. 372.

L.1533.16 16 x 19¼ in.

368 SILK AND COTTON WEAVE, HISPANO-MORESQUE. XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Striped fabric in polychrome with alternate bands of ornament and inscription in Neskhi lettering, a quotation from the Koran.

Ill. Errera, No. 76.

L.1533.28 18 x 25½ in.

369 BROCADE, HISPANO-MORESQUE. XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Yellow ground with design in red, green, black, and white. Pattern of interlaced bands with bands of inscription in border.

Patterns of this type may be traced back to the Coptic tapestries of the late Roman period (cf. Nos. 3, 4).

Exhibited in the Paterson Historical Exhibition of Textiles, 1915.

Ill. Errera, No. 79; cf. Von Falke, No. 371; Lessing, No. 125; Migeon, No. 352.

L.1533.24 7 x 42 in.

370 BROCADE, HISPANO-MORESQUE. XIV CENTURY.

GIFT OF F. A. MEYER-RIEFSTAHL, 1915.

Fragment of brocade with design of interlacing bands in red and gold, with touches of blue.

15.134 3½ x 4½ in.

371 BROCADE, HISPANO-MORESQUE. XIV-XV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Three fragments of brocade with designs of interlacing bands in characteristic Spanish colorings.

12.55.5-a, b, c

372 BROCADE, HISPANO-MORESQUE. XIII CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Woven in buff, blue, and gold thread. Design of narrow interlacing bands forming an eight-pointed star pattern. Fragment of robe from the tomb of the infant Don Felipe, fifth son of San Fernando, first archbishop of Seville.

J. Pierpont Morgan Coll., formerly in the Stanislas Baron Coll.

Ill. Lessing, pl. 124, No. 3; cf. Errera, No. 19.

L.1533.12 10 x 12 in.

373 BROCADE, HISPANO-MORESQUE. XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Red ground with pattern woven in yellow with touches of green. The field has a close pattern of small arabesques in yellow, that form a background to large and small circular devices with red fields.

L.1533.6 10½ x 19 in.

374 BROCADE, HISPANO-MORESQUE. XIV-XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Brocade woven in red and gold with touches of blue; design, a geometric arrangement of arabesques and conventional leaf forms alternating with circles framing a similar device.

cf. Coll. Badia, No. 114.

L.1533.7 10 x 13½ in.

374*a* CHASUBLE, HISPANO-MORESQUE. XV CENTURY.

LENT BY MRS. CHARLES T. BARNEY, 1915.

Silk brocade; yellow ground with geometric band design in red.

L.1460.50 30 x 42 in.

375 SILK WEAVE, HISPANO-MORESQUE. XV CENTURY.

PURCHASE, ROGERS FUND, 1912.

Banded design, red ground with geometrical pattern in yellow.

12.55.6 25 x 39 in.

376 SILK WEAVE IN THE HISPANO-MORESQUE STYLE BUT OF LATER ORIGIN, MOROCCAN. XVI CENTURY OR LATER.

PURCHASE, ROGERS FUND, 1909.

Curtain of crimson silk with horizontal bands of geometric ornament in polychrome.

09.160 70 x 87½ in.

377 SILK SCARF IN THE HISPANO-MORESQUE STYLE BUT OF LATER ORIGIN, SPANISH OR MOROCCAN. XVIII CENTURY.

EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.

Crimson ground with design in metal thread. An all-over geometric pattern with border of arabesque points.

91.1.29 15½ x 29½ in.

378 DAMASK, HISPANO-MORESQUE. XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Red ground with intertwining arabesque and leaf design in green, white, and yellow. Similar piece at Musée de Cluny.

Ill. Von Falke, 373; cf. Fischbach, pl. 204; Col. Kel., pl. 45, No. 2; Lessing, pl. 127 (a); Errera, No. 102.

L.1533.1 12 x 13½ in.

379 BROCADE, HISPANO-MORESQUE. XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Dark blue satin ground, ogival design and arabesques in yellow with conventionalized motives in green, white, and red.

cf. Von Falke, No. 373; Lessing, pl. 131 (a); Pierce in the Kgm., Berlin.

L.1533.14 11½ x 19½ in.

380 BROCADE, LATER HISPANO-MORESQUE. XV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Arabesques in red framing irregular field with conventional pomegranate tree and two birds in white affronté.

Ill. Lessing, pl. 127, No. 2; cf. Fischbach, pl. 203, No. 2.

L.1533.23 9 x 23 in.

381 BROCADE, LATER HISPANO-MORESQUE. XIV CENTURY.

GIFT OF HERMAN VAN SLOCHEM, 1911.

Black ground with red arabesques outlined in white, forming heart-shaped shields charged with stylistic pomegranate plant and two crowned lions rampant. Similar pieces in the museums of Lyons, Berlin, and Hamburg.

Ill. Fischbach, pl. 18, No. 3; Cox, pl. 44, No. 3; cf. Von Falke, No. 374; Errera, No. 103; Lessing, pl. 128.

11.23 10 x 17 in.

382 BROCADE, LATER HISPANO-MORESQUE. XV CENTURY.

PURCHASE, ROGERS FUND, 1915.

Crimson ground with pattern woven in gold and green outlined in dark blue. Design, a palmette, the lion of Castile, and the shield of Granada, bearing a Neskhi inscription, interspersed with branching leaf forms. A similar piece in the Königliche Museum, Berlin.

Ill. Von Falke, vol. 2, No. 370; Fischbach, pl. 205, No. 2.

15.49.1 11 x 11 in.

PERSO-SLAVONIC

383 BROCADE, POLISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Sash woven in stripes of floral design in gold thread and polychrome. Signed—Paschalis. Sashes of similar fabrics are illustrated in Indian miniatures of the seventeenth century.

11.58.7 13 x 103 in.

384 BROCADE, POLISH. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1911.

Sash similar to No. 383.

11.58.17 11 x 111 in.

IV. FAR EASTERN TEXTILES

THE great antiquity of silk-weaving in China has already been touched upon in the introduction to this catalogue, but it may be of interest here to state that the discovery of the art of rearing silkworms, as well as the invention of the loom, are both traditionally credited to the Empress Hsi-ling Shi, wife of Huang Ti, the Yellow Emperor, first of the Five Rulers, nearly three thousand years before the Christian era. She was deified and faithfully worshiped down to the present day, an annual ceremony being held in her honor, of which the picking of mulberry leaves, the food of the silkworm, is a solemn part. Until the change of rule in China, less than a decade ago, the Emperor, according to Bushell, plowed a furrow in spring as first agriculturist of the country, while the Empress offered mulberry leaves at the altar with her own hands in order to encourage sericulture. All Chinese weaving of importance is of silk, and the three pieces of ancient Chinese textiles included in the exhibition show how completely the technique of the silk-loom was at the service of the Chinese craftsmen as early as the Sung Dynasty, which reigned in China from the tenth to the twelfth century of our era. One of these pieces, lent by Cooper Union, is a brocaded satin, differing in no essential respect from the stuffs produced in the same region today, while the other two examples, both belonging to Mr. Freer, represent early tapestry-weaving as practised by the same artist-workmen. In these two pieces there is no hesitation, no capitulating to difficulties, such as we find in the

work of contemporary European craftsmen; only a complete control of the technicalities of weaving, as well as knowledge of its limitations and its possibilities, could produce such specimens of the textile art. The exhibition includes no examples of textiles made during the succeeding or Ming Dynasty, but as a general rule stuffs of this time indicate the development toward bolder shapes, more gorgeous color, and a less refined art, which we find characteristic of porcelain and painting through the various phases of culture which followed the exquisite refinements of the Sung period. In the eighteenth century technical skill had again become more than adequate, and the silks and velvets shown, dating from that period, illustrate quite as well as the more familiar porcelains the artistic point of view of the brilliant civilization of the time. The velvets—a material not commonly thought of as Chinese—are especially characteristic, and the splendid example lent by Mr. George Blumenthal is, in its different medium, as successful an artistic expression as a famille verte jar or a Coromandel lacquer screen.

Japanese weaving, like all Japanese art, reflects the Chinese prototypes from which it is derived. The Japanese textiles included in the exhibition date from the eighteenth and nineteenth centuries, and their similarity to Chinese stuffs of the same period is at once apparent. Brocades of gold and color woven in superbly daring designs have long been popular in Japan, where they are used for ceremonial hangings and for costumes at the Nō dance. The tradition of their manufacture still exists and the Japanese textile industry has been less corrupted than some of the other national arts by the incursion of European influence in design.

CHINESE

385 SILK TAPESTRY, CHINESE. SUNG DYNASTY (960-1277 A.D.).

LENT BY THE SMITHSONIAN INSTITUTION, 1915.

Panel of fine silk tapestry with a design of peonies and

other flowers woven in tan and dull bluish green on a black ground. Collection of Charles L. Freer.

15½ x 34½ in.

386 SILK TAPESTRY, CHINESE. SUNG DYNASTY (960-1277 A.D.).

LENT BY THE SMITHSONIAN INSTITUTION, 1915.

Panel of exquisitely fine technique with design of tree, peony, and bird in neutral tints. Collection of Charles L. Freer.

9⅞ x 12½ in.

387 BROCADE, CHINESE. XIV CENTURY.

LENT BY THE MUSEUM FOR THE ARTS OF DECORATION AT COOPER UNION, 1915.

Blue-green ground with design woven in buff. Scrolls and lotus medallions with central disk bearing a Chinese character.

Fabrics of this type, woven in China in the fourteenth century and found in Egyptian tombs, were designed as gifts to the Mameluke Sultans. As stated by Von Falke, the historian Abdul Feda records the arrival in the year 1323 of an embassy from a Mongolian Khan with a gift of seven hundred pieces of stuff, bearing in woven characters the name of the Sultan Nasir Eddin. The piece in this collection, of which there exists another fragment in the Errera Collection at Brussels, bears the shou mark for longevity. Vestments of Chinese fabrics bearing Arabic inscriptions and dating from this period are preserved in the Altenkapelle at Regensburg.

Ill. in Errera, No. 72; cf. fragment in the Kgm., Berlin; Von Falke, No. 332; Fischbach, pl. 261, No. 1.

L.1533.30 16 x 26 in.

388 VELVET PANEL, CHINESE. XVIII CENTURY.

LENT BY GEORGE BLUMENTHAL, 1915.

Yellow ground with leafy scrolls and nelumbium blossoms woven in green and dull pink. A narrow floral border between two wider bands of key pattern.

L.1530.3 74 x 113 in.

388 VELVET PANEL, CHINESE
XVIII CENTURY

Lent by George Blumenthal

389 VELVET HANGING, CHINESE. XVIII-XIX CENTURY.

PURCHASE, ROGERS FUND, 1909.

Orange-red ground, design in metal thread of archaic dragon scrolls and shou mark framed in three panels by borders of fret.

09.13.16 60 x 68 in.

390 DAMASK, CHINESE. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Buff satin ground with design in same tone. Delicately scrolled ogives inclosing central lotus motive. From the Fischbach Collection. The design is of the same general character as the Persian piece illustrated by Von Falke, No. 343.

09.50.960

391 SILK TAPESTRY (KO'SSEU), CHINESE. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Faded red ground with floral medallions and scrolls in shades of blue and cream.

09.13.17 16 x 96 in.

392 BROCADE, CHINESE. XVIII CENTURY.

EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.

Olive silk ground with widely separated medallions in blue.

91.1.48 43½ x 64 in.

393 VELVET BROCADE, CHINESE. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Green satin ground with design of formal sprays of lotus blossoms in brown, woven in cut pile. From the Fischbach Collection.

09.50.1106 14 x 17 in.

JAPANESE

394 GOLD BROCADE, JAPANESE. XVIII CENTURY.
EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.
Ground of small hexagonal pattern with evenly distributed lotus leaves and figures in gold and polychrome.
91.1.44 20 x 41 in.

395 BROCADE, JAPANESE. XVIII CENTURY.
PURCHASE, ROGERS FUND, 1909.
Dark blue satin ground, arabesque floral design and birds in gold thread and polychrome.
09.50.2714 24 x 27½ in.

396 BROCADE, JAPANESE. XVIII CENTURY.
PURCHASE, ROGERS FUND, 1910.
Tan silk ground with designs of five-clawed imperial dragons and cloud motives in silver thread and polychrome.
10.10 54 x 54 in.

397 BROCADE, JAPANESE. XVIII CENTURY.
PURCHASE, ROGERS FUND, 1909.
Blue satin ground with conventionalized floral forms in red, green, white, and tan; scrolling leaf forms and butterflies in gold.
09.50.2669

398 BROCADE, JAPANESE. XVIII CENTURY.
PURCHASE, ROGERS FUND, 1909.
Black ground with formal pattern of peony blooms and scrolls in pink and gold. From the Fischbach Collection.
09.50.962 16 x 23½ in.

399 BROCADE, JAPANESE. XVIII CENTURY.
EDWARD C. MOORE COLLECTION, BEQUEATHED 1891.
Dark blue ground. Large floral medallions in gold and tan, red, green, and blue. Pairs of small birds in the intervening field space.
91.1.15 18½ x 19 in.

394 GOLD BROCADE, JAPANESE, XVIII CENTURY

400 BROCADE, JAPANESE. XVIII CENTURY.

PURCHASE, ROGERS FUND, 1909.

Black satin ground. Design in gold, red, white, and green; alternating rows of medallions and floral forms. From the Fischbach Collection.

09.50.2715 15½ x 31 in.

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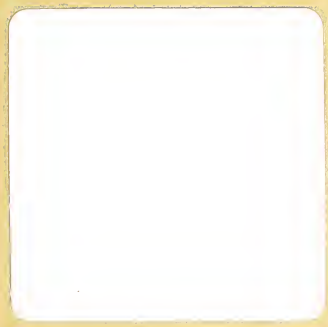

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